

11-3-2017

'Just like I don't belong': Uncanny Noir in The Twilight Zone

Marlisa Santos

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samla

South Atlantic Modern Language Association

Undergraduate Research Forum Draft Schedule 9.22.17

(01) Friday 10:00AM-11:30AM

01-07 GENDER AND RACE: BEYOND ART, ENTERTAINMENT, AND FASHION

Ansley 7

Chair: Kendra Parker, Hope College (parker@hope.edu)

Respondent:

- ❖ Nia Stringfellow, Hope College (nia.stringfellow@hope.edu)
[The Man Who Wore Red: A Contextual Analysis of Chicago-Based Artwork](#)
- ❖ Nina Kay, Hope College (nina.kay@hope.edu)
[Contemporary Children's Media: \(Re\) Shaping the Way Future Generations Understand Gender](#)
- ❖ Curissa Sutherland-Smith, Hope College (curissa.sutherlands@hope.edu)
[From Church Hats to Head Wraps: Black Women's Fashion as Activism](#)

01-23 MUSIC AND LITERATURE: INTERROGATING THE HIGHS AND LOWS OF CREATIVE INTERPLAY

Piedmont 7

Chair: April Kilinski, Johnson University (akilinski@johnsonu.edu)

Respondent:

- ❖ Brooke Boling, Johnson University (Brooke.boling@johnsonu.edu)
[Searching for Purpose: Silas House's *The Coal Tattoo*](#)
- ❖ Meghan Nelson, Johnson University (Meghan.Nelson@JohnsonU.edu)
["The World Waits Outside": James Baldwin's "Sonny's Blues"](#)
- ❖ Tanner Rutherford, Johnson University (Tanner.Rutherford@JohnsonU.edu)
[Music as Literature: Musical Arrangement Functioning as Poetic Device](#)

(02) Friday 1:00PM-2:30PM

02-07 ANGOLA, MOZAMBIQUE, GUINEA, AND SAO TOME AND PRINCIPE: CULTURAL PRODUCTIONS AND POLITICS

Ansley 7

Chair: Ana Teixeira, Emory University (ana.teixeira@emory.edu)

Respondent:

- ❖ Paola Correia, Emory University (paola.correia@emory.edu)
[Desconstrução para Construção: O papel de Mayombe na desconstrução étnica para a construção nacional angolana](#)
- ❖ Daniel Reyes, Emory University (daniel.reyes@emory.edu)
[A Dominação de Terras Soberanas e o Verdadeiro Inimigo: A Posição de Amílcar Cabral Sobre o Imperialismo](#)
- ❖ Chris Batterman, Emory University (chris.batterman@emory.edu)
["Deixa passar o meu povo:" A Negritude e a Identidade Racial na Poesia São Tomense, Moçambicana e Angolana](#)
- ❖ Jacob Kasel, Emory University (jacob.kasel@emory.edu)
[Espaços dentro de Espaços: Luanda de Vieira, Representação dos Musseques e a Rejeição do Colonialismo Português](#)

02-23 FROM PERSECUTED TO POWERFUL: THE LIBERATION OF FEMALE (AND MALE) LITERARY CHARACTERS

Piedmont 7

Chair: Leslie Bickford, Winthrop University (bickfordl@winthrop.edu)

Respondent: Rebecca Evans, Winston-Salem State University (evansrm@wssu.edu)

- ❖ Carson Pender, Winthrop University (penderc3@winthrop.edu)
["The Fruits Are to Ensue": Male Dominance and Female Desirability in *Othello*](#)
- ❖ Samantha Murdaugh, Winthrop University (murdaughs2@winthrop.edu)
[Influencing the Influencer: A Study of the Power Held by Seemingly Minor Characters and Their Author](#)
- ❖ Hayley Neiling, Winthrop University (neilingh2@winthrop.edu)
["The Heavenly Androgyny": Masculinity and the Gender Binary in *Slaughterhouse-Five*](#)
- ❖ Adam Caratenuto, Winthrop University (caratenutoa2@winthrop.edu)
[Hell Hath No Fury Like a Witch's Scorn: Mothers, Maternal Power, and the Outcome of the Battle of Hogwarts](#)

(03) FRIDAY 2:45PM-4:15PM

03-07 CULTURAL PRODUCTIONS FROM THE LUSOPHONE WORLD

Ansley 7

Chair: Ana Teixeira, Emory University (ana.teixeira@emory.edu)

Respondent:

- ❖ Andrea Ochoa Lozano, Emory University (aochoa2@emory.edu)
[Moda, Vida, ou Género? Como as Mulheres são Retratadas nas Revistas durante o Regime Salazarista](#)
- ❖ Jose Cervantes, Emory University (jose.cervantes@emory.edu)
[Questões de Género na Obra de Mia Couto](#)
- ❖ Sana Hashim, Georgia Tech (sanahashim95@gmail.com)
[A integração dos muçulmanos na sociedade portuguesa](#)

03-23 MODERN MONSTERS AND MONSTROSITIES

Piedmont 7

Chair: Trudier Harris, University of Alabama (48raven@comcast.net)

Respondent:

- ❖ John Parker Evans, University of Alabama (jpevans1@crimson.ua.edu)
["What's a Man?": Modernity and Monstrosity in *The Outsider*](#)
- ❖ Annemarie Lisko, University of Alabama (aelisko@crimson.ua.edu)
[The Familial Precedent for Victor Frankenstein's Overreach and Fall](#)
- ❖ Allyson Mancuso, University of Alabama (armancuso@crimson.ua.edu)
[The Indeterminacy of Statutory Language: Why Legislation Fails Human Trafficking Victims](#)

(04) FRIDAY 4:30PM-6:00PM

04-07 SHADES OF THE BERMENSCH: FROM GOTHIC ROMANTICISM TO NIETZSCHE AND CONRAD

Ansley 7

Chair: Chris Cairney, Middle Georgia State University (christopher.cairney@mga.edu)

Respondent: Stephen Fuller, Middle Georgia State University (Stephen.fuller@mga.edu)

- ❖ Ryan Baker, University of Wisconsin River Falls (ryan.baker@myuwrf.edu)
[Colonial Egoism: The Philosophy of Max Stirner in *Lord Jim* and *Heart of Darkness*](#)
- ❖ Hope Fuqua, Middle Georgia State University (hope.fuqua@mga.edu)
[Faustian and Promethean Allusion in *Frankenstein*](#)
- ❖ Samantha Morgan, Middle Georgia State University (samantha.floyd1@mga.edu)
[Architectural Othering in *The Hunchback of Notre Dame*](#)

04-23 GENDER AND MODERNIZATION IN NINETEENTH- AND TWENTIETH-CENTURY SPAIN

Piedmont 7

Chair: Dorota Heneghan, Louisiana State University (dheneg1@lsu.edu)

Respondent:

- ❖ Phoebe Fortenberry, Louisiana State University (pforte2@lsu.edu)
[Woman's Role in Society: A Choice or Pre-Destination? The Literary Portraits of Women in Emilia Pardo Bazán's *La dama joven* and *El Áncora*](#)
- ❖ Jorge Abadin, Louisiana State University (jorgemabadin@gmail.com)
[Gender and Modernization in Galdós' *Tristana* and *El abuelo*](#)
- ❖ Alex Thomas, Louisiana State University (alexwthomas97@gmail.com)
[Crossing the Boundary: Women and Marriage in Carmen de Burgos' *La mujer fría* and *La rampa*](#)

(05) FRIDAY 6:15PM-7:45PM

05-07 REDEFINING, REEXAMINING, AND RESITUATING THE HIGHS FROM THE LOWS IN POP CULTURE ADAPTATIONS

Ansley 7

Chair: Sarah Davis, Appalachian State University (daviss1@appstate.edu)

Respondent:

- ❖ Shea McCullough, Appalachian State University (mcculloughss@appstate.edu)
[YouTube's Shakespeare: The Highs and Lows of Pop Culture Adaptations](#)
- ❖ Patrick Kirk, Appalachian State University (kirkpd@appstate.edu)
[Scott Pilgrim vs. the Adaptation](#)
- ❖ Madelyn Kittle, Appalachian State University (kittlemm@appstate.edu)
[Young Adult Fiction Adapted to Film: *Harry Potter* and *The Hunger Games* Now in Color](#)

05-23 COLONIAL MEDICINE AND EMPIRE IN THE IBERIAN WORLD

Piedmont 7

Chair: Karen Stolley, Emory University (kstolle@emory.edu)

Respondent:

- ❖ Killian Glenn, Emory University (killian.raven.glenn@emory.edu)
[Los remedios caseros del siglo XXI: un librito](#)
- ❖ Clarisa Hernandez, Emory University Rollins School of Public Health (clarisa.isabel.hernandez@emory.edu)
[México, D.F. durante los siglos XVI-XXI: El desarrollo de un imperio consumidor y sus desafíos con el agua](#)
- ❖ Jacob Kasel, Emory University (jacob.kasel@emory.edu)
[Espacios médicos: la raza y el conocimiento medico en el Perú y Brasil colonial](#)
- ❖ Salik Naqvi, Emory University (salik.naqvi@emory.edu)
[El canario en la mina de carbon: el sistema psiquiátrico como un diagnóstico sociocultural](#)
- ❖ Thomas Partin, Emory University School of Medicine (tpartin@emory.edu)
[La medicina y la historia: el debate sobre el origen de la sífilis](#)
- ❖ Bennett Shaw, Emory University (bennett.shaw@emory.edu)
Contagio, cuarentena, poder y resistencia: los síntomas del racismo en la medicina colonial
- ❖ Jessica MacWilliams, Emory University (jessica.macwilliams@emory.edu)
La educación médica: como las universidades coloniales fundaron la base de la educación médica moderna
- ❖ Lauren Azmon, Emory University (lauren.elise.azmon@emory.edu)
El aborto: un análisis de los cambios y los constantes a través del tiempo

(06) SATURDAY 8:30AM-10:00AM**06-07 IDENTITY AND REPRESENTATION IN TWENTY-FIRST CENTURY POPULAR CULTURE**

Ansley 7

Chair: Debbie Lelekis, Florida Institute of Technology (dlelekis@fit.edu)

Respondent:

- ❖ Brynna Gregg, Columbia College, SC (brynna.gregg@my.columbiasc.edu)
A Blog of One's Own
- ❖ Miles Iton, New College of Florida (miles.iton14@ncf.edu)
[Audience, Entrainment and the Musicality of Hip-Hop Composition](#)
- ❖ Hannah Jackson, Winthrop University (jacksonh8@mailbox.winthrop.edu)
[Kamala Khan: Her Struggles with Her Identity and the Impact She Makes on the Ms. Marvel World](#)
- ❖ Allison Carter, Troy University (acarter141607@troy.edu)
Intertwining Prescriptive and Descriptive Grammar

06-23 AGAINST TRADITION: LIVING AND READING BLACK CULTURE AND LITERATURE B

Piedmont 7

Chair: Dionne M. Clark, Georgia State University (dclark50@gsu.edu)

Respondent:

- ❖ Carrington Davis, Winston-Salem State University (cdavis215@rams.wssu.edu)
[From Conspicuous Consumption to Economic Empowerment](#)
- ❖ Vashti Jenkins-Taylor, Florida Agricultural and Mechanical University (vashti1.taylor@famuc.edu)
[Chewing Gum: Black Female Role Models in Progress](#)
- ❖ Micah Byrd, Winston-Salem State University (mbyrd113@rams.wssu.edu)
[Out of the Stigma: Escaping to a Better Narrative](#)
- ❖ Breanna Brunswick, The College at Southeastern Baptist Theological Seminary (bnicolem3@gmail.com)
[Femininity Under the Shadow of Masculinity](#)

(07) SATURDAY 10:15AM-11:45AM**07-07 AGAINST TRADITION: LIVING AND READING BLACK CULTURE AND LITERATURE A**

Ansley 7

Chair: Dionne M. Clark, Georgia State University (dclark50@gsu.edu)

Respondent:

- ❖ Mercedes Lubbers, Wichita State University (mercedeslubbers@gmail.com)
[The Divided Walcott: An Afro-Caribbean Author](#)
- ❖ Sadie Wyant, Southern Wesleyan University (sadiewyant@mail.swu.edu)
[Determining the Nature of Negative Perceptions of Black English and its Speakers](#)
- ❖ Natalie Bohin, University of South Florida (ncbohin@mail.usf.edu)
[The "Harum Scarum" Literary Style: How Eliza Potter Infiltrates the Subconscious Mind in A Hairdresser's Experience in High Life](#)

07-23 SPIRIT AND METAPHYSICS IN NINETEENTH AND TWENTIETH CENTURY LITERATURE

Piedmont 7

Chair: Drew Wright, Georgia State University (dwright26@gsu.edu)

Respondent: Miriam Mansur, Federal University of Minas Gerais – Brasil (miriammansur2@gmail.com)

- ❖ Emma Stanley, Piedmont College (estanley0715@lions.Piedmont.edu)
[Dialectic Divergence: Walt Whitman's Journey to Structural Selfhood](#)
- ❖ Heaven Stone, University of North Georgia (hlston3741@ung.edu)
["Somehow, something always happens just before things get to the very worst": Frances Hodgson Burnett's Religious Beliefs as Seen in *The Secret Garden* and *A Little Princess*](#)
- ❖ Alyssa Gill, University of Georgia (agg14300@uga.edu)
[The Poems of Leonard Cohen through the Existentialism of Martin Buber](#)
- ❖ Anna Goebel, University of Georgia (amg83829@uga.edu)
[Goethe's Exploration of Interpersonal Interactions](#)

(08) SATURDAY 12:00PM-1:30PM

08-07 BLURRED LINES: READING BETWEEN REPRESENTATION

Ansley 7

Chair: Carol Bailey, Westfield State University (cbailey@westfield.ma.edu)

Co-Chair: Shirley Wong, Westfield State University (swong@westfield.ma.edu)

Respondent:

- ❖ Erin Slayton, Westfield State University (eslayton5916@westfield.ma.edu)
[Visibility & Representation: Get the Picture?](#)
- ❖ Jane Kungu, Westfield State University (jkungu5879@westfield.ma.edu)
[In Moonlight, Black Boys Are Themselves: Reimagining Black Male Sexuality and Media Representations of Black Men](#)
- ❖ Marie Kelland, Westfield State University (mkelland8934@westfield.ma.edu)
[Lemonade and the Blurred Divisions between High and Low Art](#)
- ❖ Kristin Brouillette, Westfield State University (kbrouillette7528@westfield.ma.edu)
[Race and Gender in Art: The Impact of Representation on Youth](#)

08-23 EXCAVATING THE WASTE LAND

Piedmont 7

Chair: Hugh Davis, Piedmont College (hdavis@Piedmont.edu)

Respondent:

- ❖ Natalie Freel, Piedmont College (nfreel0831@lions.Piedmont.edu)
[St. Narcissus and the Breakdown of Communication in *The Waste Land*](#)
- ❖ Susannah Terrell, Piedmont College (sterrell0608@lions.Piedmont.edu)
[Ekphrasis and the Tragic Female in *The Waste Land*](#)
- ❖ Lanae Ramos, Piedmont College (lramos0628@lions.Piedmont.edu)
[T. S. Eliot: The Artist in Love with His Art](#)
- ❖ Emily Pierce, Piedmont College (epierce0127@lions.Piedmont.edu)
[The Sybil's Role in *The Waste Land*](#)

(09) SATURDAY 1:45PM-3:15PM**09-07 DON'T CHANGE THE CHANNEL/STATION!: CRITICAL READINGS OF AMERICAN POP NARRATIVES**

Ansley 7

Chair: Reshmi Hebbar, Oglethorpe University (rhebbar@oglethorpe.edu)

Respondent: Rebecca Evans, Winston-Salem State University (evansrm@wssu.edu)

- ❖ Rachel Klika, Oglethorpe University (rklika@oglethorpe.edu)
[Evolving Mores of Female Sexuality: Chopin's Awakening Through Broad City](#)
- ❖ Orion Ruffin-Green, Oglethorpe University (oruffingreen@oglethorpe.edu)
["Everybody Knows It": Nina Simone and Sixties Soul Songs](#)
- ❖ Kellen Flatt, Oglethorpe University (kmflatt@gmail.com)
[The Increasing Acceptance of the Alternative](#)
- ❖ Katherine Carey, Oglethorpe University (kcarey423@gmail.com)
[From Swordplay to Wordplay: Women Warriors and Weapons of Wit](#)
- ❖ Evan Drew, Oglethorpe University (epdrew67@gmail.com)
["And Now There's No Chain": Punk and Dada as forms of Commodity Negation](#)

09-23 BOUNDED AND BOUNDLESS: GENDER AND SEXUALITY IN NINETEENTH- AND TWENTIETH-CENTURY LITERATURE

Piedmont 7

Chair: Matthew Sansbury, Georgia State University (msansbury1@gsu.edu)

Respondent: Silvia Giovanardi Byer, Park University (silvia.byer@park.edu)

- ❖ Diana Lizotte, Marymount University (del75374@marymount.edu)
[Jane Eyre's Double Consciousness](#)
- ❖ Allyson Bush, Queens University of Charlotte (busha@queens.edu)
[The Joys of Home: Control, Imprisonment, and Gender in Gissing's *The Odd Women*](#)
- ❖ Jaden Tennis, South Carolina Governor's School for Science and Mathematics (jtennis18@gssm.k12.sc.us)
[The Feminine Automobile: E. E. Cummings' "she being Brand" and Modern Gender Relations](#)
- ❖ Natalie Wallington, Johns Hopkins University (nwallin5@jhu.edu)
[How Truman Capote's Short Fiction Gives Voice To Marginalized Groups](#)
- ❖ Hannah McDill, The College at Southeastern (hannahe.walton@gmail.com)
[A Voice for Bertha Mason: An Analysis of Charlotte Perkins Gilman's "The Yellow Wallpaper" and Charlotte Bronte's *Jane Eyre*](#)

(10) SATURDAY 3:30PM-5:00PM**10-07 EXPLORING LITERATURE, LANGUAGE, AND CULTURE OF THE FRENCH AND ITALIAN SPEAKING WORLD**

Ansley 7

Chair: Angela Porcarelli, Emory University (angelap@emory.edu)

Lilia Coropceanu, Emory University (lcoropc@emory.edu)

Respondent: Giovanna Summerfield, Auburn University (summegi@auburn.edu)

- ❖ Miranda Jimmerson, Emory University (miranda.sophia.jimmerson@emory.edu)
[In the Absence of Photography](#)
- ❖ Maggie Wright, Emory University (maggie.wright2@emory.edu)
[Aestheticism and Symbolism: Italian and French Approaches to Decadence](#)
- ❖ Hayley Silverstein, Emory University (hayley.ann.silverstein@emory.edu)
[Témoigner malgré tout](#)
- ❖ Julia Skyhar, Emory University (julia.skyhar@emory.edu)
[Traduttore traditore: The Challenges of Translating Medieval and Early Modern Italian Literature](#)
- ❖ Nicholas Green, Emory University (nick.green@emory.edu)
[Pro Itu ed Reditu: A Proposed Qualitative Assessment of a Summer Studies Abroad program](#)

10-23 HAMILTON 101: ACADEMIC READINGS OF AN AMERICAN MUSICAL

Piedmont 7

Chair: Reshmi Hebbar, Oglethorpe University (rhebbar@oglethorpe.edu)

Respondent: Debbie Lelekis, Florida Institute of Technology (dlelekis@fit.edu)

- ❖ NaShea Kendrick, Oglethorpe University (nkendrick@Oglethorpe.edu)
[Socrates and Hamilton: A Comparative Subversion Essay](#)
- ❖ Margaret Light, Oglethorpe University (mlight@Oglethorpe.edu)
[A Comparison of Subversion Between Sophocles' Antigone and Broadway's Hamilton](#)
- ❖ Jordan Chandler, Oglethorpe University (jchandler1@Oglethorpe.edu)
[Battling Repressive Cultural Expectations With Defiance](#)
- ❖ Nichole Reid, Oglethorpe University (dreid@Oglethorpe.edu)
[Sorrow Songs of the Hamilton Mixtape](#)
- ❖ Ryan Holtzen, Oglethorpe University (rholtzen@Oglethorpe.edu)
[The Language of the Narrative as Expressed through the Musicality of Hamilton](#)

(11) SUNDAY 8:30AM-10:00AM

11-23 BORDERS AND BOUNDARIES OF THEOLOGY IN/AS ART

Piedmont 7

Chair: Courtney Ferriter, Georgia Southern University (cferriter@gmail.com)

Respondent: Miriam Mansur, Federal University of Minas Gerais – Brasil (miriammansur2@gmail.com)

- ❖ Madison Linnihan, Troy University (mlinnihan@troy.edu)
[Agape Love In Harry Potter](#)
- ❖ Lauren Post, Troy University (lpost@troy.edu)
[Holocaust Artwork: Mankind's Last Reach for Humanity](#)
- ❖ Katharine Lech, The University of Georgia (kvl57411@uga.edu)
[A Case for a Gentler Passion: Books of Hours and Late Medieval Devotional Culture](#)

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South Atlantic Modern Language Association

SAMLA 89 Conference Draft Schedule 9.22.17

CONCURRENT TRACK	SESSION NUMBER	PANEL TITLE	SCHEDULE KEY	
	13-01	RECLAIMING MY TIME	AFFILIATED GROUP/ REGULAR SESSION	Green Text = Missing Email Address
		South Atlantic Modern Language Association		Red Text = Missing Abstract
		Augusta A — ROOM		Purple Text = Incomplete Paper Title
		Roundtable — SESSION TYPE		Orange Text = Missing Chair
				Blue Text = Missing Affiliation

(01) Friday 10:00AM-11:30AM

01-01 AMERICAN ASSOCIATION OF TEACHERS OF GERMAN (AATG)

Ansley 1

Chair: Angela Jakeway, University of North Carolina at Charlotte (ajakeway@uncc.edu)

Secretary: Jules Hojnowski, Cornell University (jah11@cornell.edu)

- ❖ Angela Jakeway, University of North Carolina at Charlotte (ajakeway@uncc.edu)
[Using Music, Art and Comics in the German Classroom](#)
- ❖ Anabel Aliaga-Buchenau, University of North Carolina at Charlotte (aaliagab@uncc.edu)
[Teaching Grammar through Songs in the German Classroom](#)
- ❖ Sabine H. Smith, Kennesaw State University (ssmith2@kennesaw.edu)
[Hansel & Gretel in High & Low Culture: A Classic in the German Classroom](#)
- ❖ Ines Arfaoui, Kennesaw State University (arfine2093@gmail.com)
[Watching Movies in the Foreign Language Classroom: More Than Just a Way to Keep Your Students Happy](#)
- ❖ Jules Hojnowski, Cornell University (jah11@cornell.edu)
[Mark Twain and Wagner](#)

01-02 THE HOLOCAUST IN LITERATURE AND FILM

Ansley 2

Chair: Bärbel Such, Ohio University (such@ohio.edu)

Secretary: Michael Rice, Middle Tennessee State University (mrice@mtsu.edu)

- ❖ Courtney Ferriter, Georgia Southern University (cferriter@gmail.com)
[Nathan Englander's Gray Zone: Post-Holocaust Moral Ideology in *What We Talk About When We Talk About Anne Frank*](#)
- ❖ Mitchell Lilly, Marshall University (lilly176@marshall.edu)
[Video Games, the Holocaust, and the Boundaries of Representation](#)
- ❖ Nadège Veldwachter, Purdue University (nveldwac@purdue.edu)
[How to Kill with Words: The 1937 Haitian Massacre and the Holocaust](#)
- ❖ Lucas Wilson, Florida Atlantic University (wilsonlf74@gmail.com)
[Through the Eyes of a Nazi: Narrator as Nazi Progeny and Postmemorial Negotiation in Martin Amis's *Time's Arrow*](#)

01-03 ECOPORN AND THE CULTURE INDUSTRY

Ansley 3

Chair: Emilie Mears, Florida State University (emears@fsu.edu)

Co-Chair: Paige Wallace, Florida State University (bpw14@my.fsu.edu)

- ❖ Robert Wells Addington, The University of Alabama (rwaddington@ua.edu)
[Dan Barber's Georgic Revival](#)
- ❖ Margaret Mauk, Florida State University (msm15e@my.fsu.edu)
[Landscapes of the Soul: Irish Landscapes' Transformation from Sites of Resistance to Sites of Nostalgia in Michael Longley's Poems](#)
- ❖ Michaela Probst, Florida International University (mpros006@fiu.edu)
[Greenwashing Folklore: Yōkai Tourism](#)

01-04 HIGH ART/LOW ART: BORDERS AND BOUNDARIES IN CONRAD'S FICTION

Joseph Conrad Society of America

Ansley 4

Chair: Chris Cairney, Middle Georgia State University (christopher.cairney@mga.edu)

Secretary: David Mulry, College of Coastal Georgia (dmulry@ccga.edu)

- ❖ Lissa Schneider-Rebozo, University of Wisconsin River Falls (elizabeth.schneider-rebozo@uwrf.edu)
[Romance, Truth, Lies: Conrad and Conradian Film Adaptations](#)
- ❖ David Mulry, College of Coastal Georgia (dmulry@ccga.edu)
["Evil-minded, Underhand, Savage": The Hidden Design in Joseph Conrad's "The Brute"](#)
- ❖ Chris Cairney, Middle Georgia State College University (christopher.cairney@mga.edu)
[Marlow Watching: High Art, Low Art and Socio-Political Inversions in *Heart of Darkness*](#)

01-05 GENDER SOCIALIZATION IN AUTOBIOGRAPHY, DRAMA, AND FICTION

Ansley 5

Chair: Ashley Simmons, Bowie State University (apsimmons86@gmail.com)

- ❖ Rasha Alabdullah, Georgia State University (rasha.albayati@hotmail.com)
["Honor" in Somerset Maugham's Play *A Man of Honor*: Maugham as a Dramatist](#)
- ❖ Dennis B. Ledden, Pennsylvania State University - University Park (txrew44@aol.com)
[Wartime and Post-War Romantic Quests: Masculinity Construction and Inner Strength in F. Scott Fitzgerald's *The Great Gatsby*](#)
- ❖ Rachel Willis, Lynchburg College (willis.r@lynchburg.edu)
[Palahniuk's *Fight Club* and Revolutionary Masculinity: "No One Called it a Romance"](#)

01-06 MILTON A

Ansley 6

Chair: Matthew Dolloff, Georgia State University (mdolloff@gsu.edu)

Co-Chair: Olin Bjork, University of Houston-Downtown (bjorko@uhd.edu)

- ❖ Stephen Dobranski, Georgia State University (sbdobranski@gsu.edu)
[Milton and Children's Lit](#)
- ❖ Nicholas Helms, The University of Alabama (nrhelms@ua.edu)
["Though Sight Be Lost": Staging Milton's *Samson Agonistes*](#)
- ❖ Olin Bjork, University of Houston-Downtown (bjorko@uhd.edu)
[Woodcutting Against the Grain: Gustave Doré's *Paradise Lost*](#)

01-08 KURT VONNEGUT, TEN YEARS LATER: A CONVERSATION WITH MARC LEEDS, AUTHOR OF THE VONNEGUT ENCYCLOPEDIA

Kurt Vonnegut Society

Ansley 8

Roundtable

Chair: Josh Privett, Georgia State University (jprivett1@gsu.edu)

- ❖ Marc Leeds, Independent Scholar (mleeds88@mac.com)
[Kurt Vonnegut, Ten Years Later](#)

01-09 ATLANTANS ON ATLANTA

Society for the Study of Southern Literature

Augusta A

Roundtable

Chair: Erich Nunn, Auburn University (etn0002@auburn.edu)

[Atlantans on Atlanta](#)

- ❖ Regina Bradley, Kennesaw State University (rbradl14@kennesaw.edu)
- ❖ Trivius Caldwell, United States Military Academy (trivius.caldwell@usma.edu)
- ❖ Corey Reed, University of Louisville (mhcreed14@gmail.com)
- ❖ Gina Caison, Georgia State University (gcaison@gsu.edu)
- ❖ Susana Morris, Georgia Institute of Technology (susana@gatech.edu)
- ❖ Scott Heath, Georgia State University (rsheath@gsu.edu)

01-10 WORLD POETRY IN TRANSLATION

Augusta B

Roundtable

Chair: Gordon E. McNeer, University of North Georgia (gordon.mcneer@ung.edu)

- ❖ Gordon E. McNeer, University North Georgia (gordon.mcneer@ung.edu)
Benjamín Prado and Bob Dylan
- ❖ Nieves García Prados, Emory University ()
Approaching a Translation of Natasha Trethewey's *Thrall*
- ❖ Marissa Wood, University of North Georgia ()
Approaching a Translation of Javier Gutiérrez Lozano's *No sólo lluvia*
- ❖ Natasha Cline, University of North Georgia ()
Approaching a Translation of Roxana Méndez's *El cielo en la ventana*
- ❖ Alex Robbins, University of North Georgia ()
Approaching a Translation of Carlos Aldazabal's *Piedra al pecho*

01-11 SPIRITUALITY OF AFRICAN AMERICAN LITERATURE A

Augusta C

Chair: Darren Elzie, University of Memphis (djelzie@memphis.edu)

- ❖ Darren Elzie, University of Memphis (djelzie@memphis.edu)
[The Peculiar Idea of Yes, Lord! I'll Proclaim in Baldwin's *The Amen Corner*](#)
- ❖ Anne Castro, Oxford University (anne.castro@mod-langs.ox.ac.uk)
[Evoking the "Congregation" in African American Literature](#)
- ❖ Michael Odom, Borough of Manhattan Community College (odomenglish@gmail.com)
[The Holy Plot: Evangelical Conflict and Resistance in Richard Wright's *Black Boy*](#)

01-12 FROM RUSSIA WITH LOVE AT 60: SERIOUS SPY NOVEL OR POPULAR ESCAPISM? A

Augusta D

Chair: Oliver Buckton, Florida Atlantic University (obuckton@fau.edu)

- ❖ Elyn Achtymichuk, University of Saskatchewan (Elyn.achtymichuk@gmail.com)
[What is Red Grant Reading? Connecting "Low Culture" and Villainy in Ian Fleming's *From Russia With Love*](#)
- ❖ Mark David Kaufman, Alvernia University (mark.kaufman@alvernia.edu)
[Death by Tolstoy: Ian Fleming, *From Russia with Love*, and the Cultural Cold War](#)
- ❖ Andy Wright, Independent Scholar (wright.andy006@gmail.com)
[From Russia with Love as a Faithful Line of Escapism](#)
- ❖ Matt Sherman, Independent Scholar (baconbond@gmail.com)
[Rather High Low Art: From Russia, with Love](#)

01-13 CREATIVE WRITING - FICTION

College English Association

Augusta E

Reading

Chair: Lynne Simpson, Presbyterian College (lsimpson@presby.edu)

Secretary: Steve Brahle, Palm Beach State College (brahleks@palmbeachstate.edu)

- ❖ Thomas McConnell, University of South Carolina Upstate (TMCCONNELL@uscupstate.edu)
[The Wooden King: Writing a Historical Novel of World War Two](#)
- ❖ Candace Nadon, Fort Lewis College (candace.nadon@gmail.com)
[Southwest by South: A Reading from the Novel *Returning*](#)
- ❖ Steve Brahle, Palm Beach State College (brahleks@palmbeachstate.edu)
[Cock-Sure Jock](#)

01-14 SPANISH II-B (PENINSULAR: 1700 TO PRESENT)

Augusta F

Chair: Renée M. Silverman, Florida International University (silvermr@fiu.edu)

Secretary: Javier Sánchez, Stockton University (javier.sanchez@stockton.edu)

- ❖ Patricia Orozco Watrel, University of Mary Washington (morozco@umw.edu)
[Misericordia, una estrategia de salida](#)
- ❖ Dorota Heneghan, Louisiana State University (dheneg1@lsu.edu)
[Crossing Borders and Boundaries: Love and Nation in Sofía Casanova's *Como en la vida*](#)
- ❖ Louis Bourne, Georgia College and State University (ouis.bourne@gcsu.edu)
[Paradojas del tiempo y del saber en *El libro, tras la duna* \(2002\) de Andrés Sánchez Robayna](#)

01-15 METHODOLOGY, POSITIONALITY, AND CASE STUDIES A

Archival Research

Augusta G

Roundtable

Chair: Lynée Lewis Gaillet, Georgia State University (lgaillet@gsu.edu)

- ❖ Jessica Rose, Georgia State University (jrose18@gsu.edu)
American Song: Tracing the Roots of Authorship
- ❖ Paige Arrington, Georgia State University (parrington2@gsu.edu)
Montessori, the Progressives, and Me: The Researcher as Collaborator in the Digital Archives
- ❖ Beth Topping, Georgia State University (etopping1@gsu.edu)
The Frontier Nursing Service: A Personal Journey to the Archives
- ❖ Emily Kimbell, Georgia State University (ekimbell1@gsu.edu)
College Temple: Constructing a History from Multiple Archives
- ❖ Mandy Ryan, University of Texas at Austin (mandyryan1214@gmail.com)
Finding Fanny: The Story of the Suppression of Women through ECT
- ❖ Dionne M. Clark, Georgia State University (dclark50@gsu.edu)
Call and Response: Reverend Fred L. Shuttlesworth and the Rhetoric of Change

01-16 TRAVERSING BORDERS AND BOUNDARIES IN VICTORIAN LITERATURE AND CULTURE

Augusta H

Chair: Laura Lee Beasley, University of West Georgia (lbeasley@westga.edu)

- ❖ Anthony T. Garcia, Old Dominion University (agarc016@odu.edu)
[Rhetorical Distinction between Elite and Populist Poetry in Victorian Periodical Reviews](#)
- ❖ Madison Elkins, Emory University (madison.elkins@emory.edu)
[The Eye/I in *Villette*: A Photographic Politics of Looking](#)
- ❖ Laura Lee Beasley, University of West Georgia (lbeasley@westga.edu)
[Emma Darwin's Faith: A Marriage of Science and Spirituality](#)
- ❖ Beth Carlin, University of North Carolina at Greensboro (eacarlin@uncg.edu)
[A "Course of Wholesome Discipline": Sadistic Surrogacy in *Jane Eyre*](#)

01-17 PUBLIC AND PRIVATE LIFE IN THE WORKS OF CHRISTOPHER MARLOWE

Piedmont 1

Chair: Carmine Di Biase, Jacksonville State University (cdibiase@jsu.edu)

- ❖ Helen Companion, Jacksonville State University (hcompanion@stu.jsu.edu)
["What Others Write": Roderigo Lopez and *The Jew of Malta*](#)
- ❖ James McKinnon, Jacksonville State University (jmckinnon@stu.jsu.edu)
[Rebellion and Spontaneity of Form in Christopher Marlowe](#)
- ❖ Michael Mitchell, Jacksonville State University (mmitchell12@stu.jsu.edu)
[Gender, Sexuality, and Dionysus in *Edward II*: Homoerotic Threats to the Homosocial Power Structure](#)
- ❖ Lindsay Seagraves, Jacksonville State University (lashmore@stu.jsu.edu)
[Attachment to Home in *The Jew of Malta* and *Dido, Queen of Carthage*](#)

01-18 HUMOR IN AMERICA: HIGH ART, LOW ART

American Humor Studies Association

Piedmont 2

Chair: John Bird, Winthrop University (birdj@winthrop.edu)

- ❖ Autumn Lauzon, University of North Carolina at Pembroke (autumn.lauzon@uncp.edu)
[Calvinist Humor in *Mary Rowlandson*](#)
- ❖ Blake Leland, Georgia Institute of Technology (blake.leland@lmc.gatech.edu)
[Zip, Pow: Krazy Kat, G. Herriman's Pop-Modernist Masterpiece](#)
- ❖ John Lowe, University of Georgia (jwlowe@uga.edu)
[Riding the Big Easy Rollercoaster: High and Low Cultures in *A Confederacy of Dunces*](#)

01-19 IDENTITIES AND CULTURAL DIFFERENCE IN THE HISPANIC CARIBBEAN / IDENTIDADES Y DIFERENCIA CULTURAL EN EL CARIBE HISPANICO

Piedmont 3

Chair: José Gomariz, Florida State University (jgomariz@fsu.edu)

Secretary: Olga Romero, Florida State University (or13b@my.fsu.edu)

- ❖ Fernando Burgos, University of Memphis (fburgos@memphis.edu)
[Polivalencias culturales en la obra de Alejo Carpentier](#)
- ❖ Fatima Nogueira, University of Memphis (nogueira@memphis.edu)
[Identidad y multiplicidad cultural en la obra de Antonio Benítez Rojo](#)
- ❖ Stephanie Contreras, Florida State University (slc10e@my.fsu.edu)
[The Moonlight of Miami: Race in the Cuban Enclave](#)
- ❖ Olga Romero, Florida State University (or13b@my.fsu.edu)
[Invisibilización del sujeto femenino en los epistolarios de José Martí y Gaspar Betancourt Cisneros](#)
- ❖ José Gomariz, Florida State University (jgomariz@fsu.edu)
[Dudes, Anglophiles, and \(Post\)Colonial Relations in José Martí's *North American Chronicles*](#)

01-20 RE-THINKING GENERIC BOUNDARIES IN AFRICAN-AMERICAN LITERATURE

Piedmont 4

Chair: Elsa Charlety, Brown University (elsa_charlety@brown.edu)

- ❖ Elsa Charlety, Brown University (elsa_charlety@brown.edu)
[Sister Outsider/Outsider Within: Reassessing the Anthropological Writings of Zora Neale Hurston as a Feminist Black Atlantic Mode of Critique](#)
- ❖ Don Holmes, The University of North Carolina at Chapel Hill (don1910@live.unc.edu)
[Becoming Dispossessed in Phillis Wheatley's "On Being Brought From Africa to America"](#)
- ❖ Kimberly Beasley, Jacksonville University (kbeasle@ju.edu)
[Street Scene, an American Opera, as High Art/Low Art: Tenement Life, Musical Languages, and Other Blurred Boundaries.](#)

01-21 EXPERIENCING/EXPERIENCES OF THE BODY IN U.S. SOUTHERN LITERATURE

Piedmont 5

Chair: Joshua Masters, University of West Georgia (jmasters@westga.edu)

- ❖ Brittany J. Barron, Georgia College and State University (brittany.barron1@bobcats.gcsu.edu)
["The Season of Death": Foretelling Rape Culture in William Faulkner's *Sanctuary*](#)
- ❖ Joshua Masters, University of West Georgia (jmasters@westga.edu)
[Race, Iconography, and the Byzantine Christ in Flannery O'Connor's "Parker's Back"](#)

01-22 MEDIEVAL REIMAGININGS

English I (Medieval)

Piedmont 6

Chair: Rachel Scoggins, Georgia State University (vscoggins2@student.gsu.edu)

- ❖ Carol Parrish Jamison, Armstrong State University (carol.jamison@armstrong.edu)
["Old Tales Are Like Old Friends": Reimagining and Retelling in Westeros](#)
- ❖ Rebecca Flynn, Georgia Gwinnett College (flynnrebecca1@gmail.com)
[Cinematic and Cognitive Framing of the Medieval Female Body](#)
- ❖ Rachel Scoggins, Georgia State University (vscoggins2@student.gsu.edu)
Searching for the Pillar of Salt: Old English Reimaginings of Genesis

01-24 SCANDINAVIAN HIGH ART/LOW ART

Scandinavian Literature

Piedmont 8

Chair: Troy Wellington Smith, University of California, Berkeley (twsmith@berkeley.edu)

Secretary: Tom Conner, St. Norbert College (tom.conner@snc.edu)

- ❖ Matthew Brake, George Mason University (mbrake2@masonlive.gmu.edu)
[Kierkegaard and Captain America on the Crowd as Untruth](#)
- ❖ Troy Wellington Smith, University of California, Berkeley (twsmith@berkeley.edu)
[Kierkegaardian Nordic Noir](#)
- ❖ Bradley Hartsell, East Tennessee State University (hartsellb@etsu.edu)
[She Can "Stand the Rough Stuff": How Helene Tursten's *Irene Huss* Heightens Nordic Noir's Ethos](#)
- ❖ Jay Lutz, Oglethorpe University (jlutz@oglethorpe.edu)
[Liza Marklund's Journalist Annika Bengtzon, Alfred Nobel and Terrorism](#)

(02) Friday 1:00PM-2:30PM

02-01 CITY AND CIVILIZATION: REPRESENTATIONS OF URBAN SPACES IN ITALIAN CULTURE A

Ansley 1

Chair: Andrea Scapolo, Kennesaw State University (andrea_scapolo@yahoo.com)

Co-Chair: Angela Porcarelli, Emory University (angelap@emory.edu)

- ❖ Annachiara Mariani, The University of Tennessee, Knoxville (amariani@utk.edu)
[Cityscapes and Landscapes in Sorrentino's Films](#)
- ❖ Torunn Haaland, Gonzaga University (haaland@gonzaga.edu)
["Il mare che non bagna Napoli": Fusions of Urban Ambiances and Mental Life in Giuseppe Gaudino's *Per amor vostro*](#)
- ❖ Angela Porcarelli, Emory University (angelap@emory.edu)
[Perceptual Distortion of Physical and Mental Space in Antonio Manetti's *La novella del Grasso legnaiuolo*](#)
- ❖ April Weintritt, The University of North Carolina at Chapel Hill (adweintr@email.unc.edu)
[Encounters in Dramatic Space: Deliverymen on the Streets of Renaissance Florence](#)

02-02 BEARING THE WEIGHT OF IDENTITY: BEARS, TRANS-MASCULINITY, AND TUMBLR IN YOUTH CULTURE

LGBT Studies A

Ansley 2

Roundtable

Chair: Horacio Sierra, Bowie State University (hsierra@bowiestate.edu)

- ❖ Cortney McLeod, Gordon State College (cmcleod@gordonstate.edu)
[Tumblr and the Destruction of the Close in LGBTQ+ Youth Culture](#)
- ❖ Jaemon McLeod, Georgia College & State University (Jaemon.mcleod@bobcats.gcsu.edu)
[Fear and Shaming in the Trans-Masculine Youth Culture](#)
- ❖ Caesar Perkowski, Gordon State College (cperkowski@gordonstate.edu)
[To Bear or Not to Bear: Baby Steps into the Bear Community](#)

02-03 CULTURAL PATRIMONY AND ITS CONTESTATION IN THE LUSOPHONE WORLD

Luso-Afro-Brazilian A

Ansley 3

Chair: Angela Rodriguez Mooney, Tulane University (gemooney@gmail.com)

- ❖ Karen de Melo, University of New Mexico (Kdemelo2@unm.edu)
[Race in the Works of Brazilian Cartoonists](#)
- ❖ Cristiane Barbosa de Lira, University of Iowa (cris-lira@uiowa.edu)
[A construção da personagem Lívia de Dois Irmãos: culpada ou inocente?](#)
- ❖ Sandra Sousa, University of Central Florida
[Intercâmbios Literários e Culturais durante o Estado Novo Português](#)

02-04 POPULAR CULTURE AND THE ENVIRONMENT: TV AND FILM

Association for the Study of Literature and the Environment (ASLE)

Ansley 4

Chair: Kelly Walter Carney, Methodist University (kwaltercarney@methodist.edu)

Secretary: Kaitlyn Willy, University of North Texas (kwilly2007@gmail.com)

- ❖ Darcy Mullen, University at Albany (dmullen@albany.edu)
[Green Porno! Sex Ed, Recipes, and Ecocritical Disasters](#)
- ❖ Orchid Tierney, University of Pennsylvania (orchid@sas.upenn.edu)
[The Necropastoral and the City](#)
- ❖ Brittany Paige Wallace, Florida State University (bpw14@my.fsu.edu)
[Netflix's *Daredevil* and the Discourse of Ecojustice](#)

02-05 REVISING BOUNDARIES IN THE CLASSROOM AND BEYOND

Ansley 5

Chair: Matt Paproth, Georgia Gwinnett College (mpaproth@ggc.edu)

- ❖ Matt Paproth, Georgia Gwinnett College (mpaproth@ggc.edu)
["Ineluctable Modality of the Visible": Reimagining *Ulysses* in the Twenty-First Century](#)
- ❖ Karen Golightly, Christian Brothers University (kgolight@cbu.edu)
[Tagging Politics: The Visual Rhetoric of Dublin Street Art](#)
- ❖ Jennifer Parrott, Clayton State University (jenniferparrott@clayton.edu)
[Teaching to Learn: Service Learning and First-Year Composition](#)
- ❖ Doris Bremm, Familienbildungsstätte, Bonn (dorisbremm@gmail.com)
[In Full View: Making Learning Public](#)

02-06 TRANSCENDING BORDERS AND BOUNDARIES THROUGH THE ACT OF WRITING

Women in French

Ansley 6

Chair: Susan Crampton-Frenchik, Washington and Jefferson College (scramptonfrenchik@washjeff.edu)

- ❖ Rosemary Haskell, Elon University (haskell@elon.edu)
[Repelling Attacks on French Multiculturalism: Novelist Fatou Diome Turns to Politics & Polemic in “Marianne Porte Plainte”](#)
- ❖ Johanna Montlouis-Gabriel, University of Georgia (jjm63959@uga.edu)
[Consonances féminines: Échos transnationaux chez Maryse Condé et Assia Djebar](#)
- ❖ Ileana Chirila, University of New Hampshire (ileana.Chirila@unh.edu)
[“Je suis humain et je le reste”: de l’ethnolittérature au journalisme chez Anina Ciuciu](#)
- ❖ Virginia Osborn, Florida State University (vosborn@fsu.edu)
[Autobiographical Fiction in Nina Bouraoui and Marguerite Duras: Examining Identity Formation across Blurred and Ambiguous Spaces](#)

02-08 THE BOUNDARIES OF MIND + BODY: CULTIVATING EMBODIED INTELLIGENCE IN THE COMPOSITION CLASSROOM

Piedmont 8

Chair: Deborah Coxwell-Teague, Florida State University (dteague@fsu.edu)

- ❖ Meg Scott-Copses, College of Charleston (ScottCopsesM@cofc.edu)
[Choreographic Composition](#)
- ❖ Amy Hodges Hamilton, Belmont University (amy.hodgeshamilton@belmont.edu)
[Bodily Discourses in the Academy](#)
- ❖ Kyllikki Rytov, Florida State University (rytovkyl@gmail.com)
[Enacting Embodied Rhetoric](#)

02-09 FILM NARRATIVE AND AESTHETIC

Augusta A

Chair: Rebecca Flynn, Georgia Gwinnett College (rflynn1@gmail.com)

- ❖ Robby Nadler, University of Georgia (rnadler@uga.edu)
[The Kill Economy: How the Rise of Suicide-Kill Horror Films Anticipated Today’s Economic Psychology](#)
- ❖ Laura Henning, University College London (uclehla@ucl.ac.uk)
[Full of Beauty and Illusions: High Art, Low Art, and Depictions of the American Dream in Harmony Korine’s *Gummo* and *Julien Donkey-Boy*](#)
- ❖ Sandra Waters, University of Arkansas (sandywaters8@gmail.com)
[Surveillance in Recent American Horror Films](#)
- ❖ Mark Gagnon, United States Military Academy (mark.gagnon@usma.edu)
[Reeducating Anti-Nazi Resistance in G.W. Pabst’s *It Happened on July 20th* and Falk Harnack’s *The Plot to Assassinate Hitler*](#)

02-10 SPANISH-AMERICAN LITERATURE OF THE TWENTIETH AND TWENTY-FIRST CENTURIES

Augusta B

Chair: Adrienne Banko, University of South Carolina Aiken (adrienneb@usca.edu)

Secretary: Rudyard Alcocer, University of Tennessee (ralcocer@utk.edu)

- ❖ Rudyard Alcocer, University of Tennessee (ralcocer@utk.edu)
[Based on a True Story? Reader Responses to Luisa Valenzuela’s “Los mejor calzados”](#)
- ❖ Elena Lahr-Vivaz, Rutgers University-Newark (elahrvivaz431@gmail.com)
[Archipelagic Imaginings: Blogging on \(and beyond\) the Palenque](#)
- ❖ José María Mantero, Xavier University (mantero@xavier.edu)
[México y lo apocalíptico en los Poemas civiles de Gabriel Trujillo Muñoz](#)
- ❖ David Rozotto, University of Waterloo (drozotto@uwaterloo.ca)
[Against the Canon: Popular Literature to Build \(and Demarcate\) Small Nations](#)

02-11 MEMORY, ORALITY, AND SILENCE IN THE LITERATURE OF EDWIDGE DANTICAT

Edwidge Danticat Society B

Augusta C

Chair: Maia Butler, The University of North Carolina at Wilmington (mlbutler83@gmail.com)

- ❖ Norrell Edwards, University of Maryland, College Park (nedwards220@gmail.com)
[Resuscitating Haitian History through Fiction](#)
- ❖ Marilyn Jones, Cardinal Stritch University (mjones1@stritch.edu)
[An Afrorealist reading of Edwidge Danticat's *Krik? Krak!*](#)
- Andy Fentem, Georgia State University (dafentem@gmail.com)
[In Other Words: Voicing Voicelessness in Edwidge Danticat's *The Dew Breaker*](#)

02-12 THE ART OF NETFLIX A

Augusta D

Chair: Lisa Perdigao, Florida Institute of Technology (lperdiga@fit.edu)

- ❖ Ryan Pine, Georgia State University (rpine1@gsu.edu)
[Antisocial Media: The Dehumanizing Effects of Technology in Netflix's *Black Mirror*](#)
- ❖ Amit Gupta, Air War College (amit.gupta1856@gmail.com)
[Political and Social Themes in *The Defenders*](#)
- ❖ Allison Pinther, University of Central Florida (apinther@knights.ucf.edu)
["I Am Also a We": The Reimagined Sense of Self in *Sense8*](#)
- ❖ Kenneth Johnson, Florida State University (kennethl2.johnson@gmail.com)
["I love a good Netflix binge!": The Novel Structure of Netflix](#)

02-13 SCRIBBLING AMERICANS: APPROPRIATION AND SUBVERSION IN LITERARY ARTS HIGH AND LOW

Pre-1900 American Literature

Augusta E

Chair: Joshua Boyd, Trevecca Nazarene University (JTBoyd@trevecca.edu)

Co-Chair: Benjamin Crawford, The University of Alabama (bcrawford@crimson.ua.edu)

- ❖ Joshua Boyd, Trevecca Nazarene University (JTBoyd@trevecca.edu)
["\[T\]he enlightened Typees": Critiquing American Identity in Herman Melville's First Travel Book](#)
- ❖ Benjamin Crawford, The University of Alabama (bcrawford@crimson.ua.edu)
[Make Babel Great Again: Timothy Dwight's Vision for America](#)

02-14 ARTE POPULAR Y COSTUMBRISMO: REPRESENTACIONES EN EL SIGLO XIX PENINSULAR E HISPANOAMERICANO

Augusta F

Chair: Génesis Portillo, Florida International University (gport028@fiu.edu)

- ❖ Maida Watson, Florida International University (watsonm@fiu.edu)
[Viajes, bailes y romerías en el cuadro de costumbres latinoamericano del siglo XIX](#)
- ❖ Primavera Cuder, Florida International University (pcude001@fiu.edu)
[Identidades silenciadas y auto-impuestas: mulatos y mestizos en las *Tradiciones* de Ricardo Palma](#)
- ❖ Jennifer Fernández Hernández, Florida International University (jfern527@fiu.edu)
[Presentación de la clase marginal o el otro en los cuadros de costumbres de José Vitoriano Betancourt y Daniel Mendoza](#)
- ❖ Marelys García, Florida International University (msalg004@fiu.edu)
[Las Setas de Emilia Pardo Bazán: La relación de la comida con la España del siglo XIX](#)
- ❖ María Sol Echarren, Florida International University (mecha007@fiu.edu)
[Examining Ekphrastic Art via Nineteenth-Century Colombian cuadro de costumbres](#)

02-15 PEDAGOGIES OF EMPATHY IN THE WRITING CLASS SESSION A

Critical Thinking in the Rhet-Comp Classroom

Augusta G

Chair: David Brauer, University of North Georgia (david.brauer@ung.edu)

Secretary: Steffen Guenzel, University of Central Florida (Steffen.Guenzel@ucf.edu)

- ❖ Brittny Byrom, Georgia State University (bbyrom1@gsu.edu)
[The Empathy Project: Fostering Empathy in the Composition Classroom](#)
- ❖ David Stubblefield, Southern Wesleyan University (dstubblefield@swu.edu)
[Empathy and Authority: Enemies or Friends?](#)
- ❖ Sarah Johnson, Old Dominion University (sjohn021@odu.edu)
[A Move towards Empathy: Identity-focused Reflection in the Rhet-Comp Classroom](#)
- ❖ David Brauer, University of North Georgia (david.brauer@ung.edu)
[More Than a Feeling: Empathy as Rhetorical and Critical Practice](#)

02-16 RE-THINKING BORDERS AND BOUNDARIES OF WORKING CLASS IDENTITIES IN LITERATURE FROM THE U.S. SOUTH

Augusta H

Chair: Rebecca Godwin, Barton College (rlgodwin@barton.edu)

- ❖ Jerod Hollyfield, Western Kentucky University (jerod.hollyfield@wku.edu)
[The Unassuming Auteur: Gender, Genre, and the Global South in the Films of Burt Reynolds](#)
- ❖ Heidi Siegrist, University of Virginia (hhh2jb@virginia.edu)
[You Know You're Pleased to See Us: Theatricality and Affect in *God's Little Acre*](#)
- ❖ Rebecca Godwin, Barton College (rlgodwin@barton.edu)
[Two Painters in Robert Morgan's Fiction: The Dynamo as \(Unfortunate\) Moral Force](#)
- ❖ Amanda Rachelle Warren, Independent Scholar (amandaw@usca.edu)
[What Shines: Illuminating Southern Grit Lit](#)

02-17 INVESTIGATING WOMEN'S IDENTITY AND AUTONOMY AMONGST SOCIETAL EXPECTATIONS Feminist Literature and Theory

Piedmont 1

Chair: Ashley Dycus, University of West Georgia (adycus@westga.edu)

- ❖ Melissa Guadron, University of Albany (mbaguadron@gmail.com)
[Growing Roots: Exploitation, Consent, and Dehumanization in Han Kang's *The Vegetarian*](#)
- ❖ Wendy Whelan-Stewart, McNeese State University (wwhelanstewart@mcneese.edu)
[Alison Bechdel Ponders Breastfeeding](#)
- ❖ Sreerupa Sengupta, Auburn University (szs0171@auburn.edu)
["Tears and Sighs of a Depressed Soul": Taslima Nasrin, Feminine Consciousness, and Literary Merit Rectifying The Transgressive Female: Denial of Women's Autonomy in AMC's *The Walking Dead*](#)

02-18 POP SOUTHS A: RACE, CLASS, AND POLITICS IN THE TELEVISUAL SOUTH

Emerging Scholars Organization

Piedmont 2

Chair: Kelly Vines, Louisiana State University (kvines3@lsu.edu)

- ❖ Jessica Walker, Alabama A&M University (jessica.walker@aamu.edu)
[Post-Election America and the Televisual South](#)
- ❖ Will Murray, The University of Alabama (wpmurray@crimson.ua.edu)
[Insider & Outsider: Andy Griffith and the Changing Role of Southernness in the National Imaginary](#)
- ❖ Candace Shadia Daymond, Florida State University (csd16b@my.fsu.edu)
[Life, Liberty, and Property: Power, Probation, and the Prison Industrial Complex in *Queen Sugar*](#)
- ❖ Sarah-Marie Horning, Texas Christian University (s.d.horning@tcu.edu)
["Choot 'Em Angry Swamp": Othering and Redeeming Commercial Fishing in *Swamp People*](#)

02-19 THE AUDEN GANG: POETRY OF THE THIRTIES AND AFTER

Piedmont 3

Chair: Jonathan Allison, University of Kentucky (jalliso@uky.edu)

- ❖ Julia White, St Petersburg College (drwhite.edu@protonmail.com)
[Liberatory Spaces: Modernist Internationalism in the Interwar Era](#)
- ❖ Jonathan Allison, University of Kentucky (jalliso@uky.edu)
[Auden, MacNeice and Wartime](#)
- ❖ Sophie Weiner, University of Kentucky (sophie.weiner@uky.edu)
[“One rational voice is dumb”: W.H. Auden’s Maps of Choice](#)

02-20 LITERARY AND PUBLIC RESPONSES TO THE TERRORISM OF RACISM

Piedmont 4

Chair: Christopher Allen Varlack, University of Maryland, Baltimore County (cvarlack@umbc.edu)

- ❖ Adrienne Chudzinski, Miami University (adriennechudzinski@gmail.com)
[Portrait of a Terrorist: Public Memories of Racial Terrorism](#)
- ❖ Jimmy Worthy II, Emory University (jworth2@emory.edu)
[“To Be Thinking About a Thing Like That”: Black Bodies as Sites of Terror and Resurrection in James Baldwin’s “Going to Meet the Man”](#)
- ❖ Christopher Allen Varlack, University of Maryland, Baltimore County (cvarlack@umbc.edu)
[“Life of Nigger Alleys”: Black Folk \(Un\)Silencing in Jean Toomer’s *Cane*](#)

02-21 BREAKING DOWN/BREAKING OUT OF THE BORDERS AND BOUNDARIES OF BODIES AND BLACKNESS

Piedmont 5

Chair: Dionne M. Clark, Georgia State University (dclark50@gsu.edu)

- ❖ Shelby Roberts, Virginia Tech (shelbyr@vt.edu)
[“Some rare, exhausted, nearly doomed bird”: The Formation of the Man in James Baldwin’s *Giovanni’s Room*](#)
- ❖ Alyssa Collins, University of Virginia (adc2dc@virginia.edu)
[Reading In Frame: Using Comics to Read the Legacy of Black Technological Embodiment](#)
- ❖ Kelsey Flint-Martin, University of South Carolina (kelseynf@email.sc.edu)
[“Not American – not black – just me”: Movement as Identity Resistance and Development in Toni Morrison’s *Tar Baby*](#)

02-22 PERSPECTIVES ON NATASHA TRETHEWEY

Piedmont 6

Chair: Harper Strom, Georgia State University (hstrom@gsu.edu)

- ❖ Pearl McHaney, Georgia State University (pmchaney@gsu.edu)
[High Art/Low Art: Boundaries and Borders in Natasha Trethewey’s Formal Poetry](#)
- ❖ Sidney Jones, The Ohio State University (jones.5016@buckeyemail.osu.edu)
[The Racialized Body as a Palimpsest in Natasha Trethewey’s *Thrall*](#)
- ❖ Hannah Azar, Brigham Young University (raza.hannah@gmail.com)
[Biracial Synergism: Racial Spatial Stories in Natasha Trethewey’s *Native Guard*](#)

02-24 INTER/INTRA: PROBLEMS OF SELF AND COMMUNITY IN CONTINENTAL LITERATURE

Piedmont 8

Traditional

Chair: Petra M. Schweitzer, Shenandoah University (pschweit@su.edu)

- ❖ Wendy Combs, The University of North Carolina at Chapel Hill (combswn@live.unc.edu)
[All for One and One for All? How The Three Musketeers’ Chivalry Transcends the Traditional Boundaries of French Literature](#)
- ❖ Catherine Gorman, Florida SouthWestern State College (cagorman5@gmail.com)
[The Artistic, Gothic Voice of Gaston Leroux’s *Le Fantome de l’Opera*](#)
- ❖ Petra Schweitzer, Shenandoah University (pschweit@su.edu)
[The Chasm between Centuries](#)

(03) FRIDAY 2:45PM-4:15PM**03-01 EPISODIC FEMALE: THE FEMALE EXPERIENCE IN TELEVISION**

Ansley 1

Chair: Renée M. Bailey, University of Southern Mississippi (renee.bailey@usm.edu)

- ❖ Susan H. Lassiter, Mississippi College (lassiter@mc.edu)
[An Assistant of Lesser Logic: Gender and the Convolution of Poe's Detective Fiction Stratagem in *Perry Mason*, *Remington Steele*, *Murder She Wrote*, and *Castle*](#)
- ❖ Emily Martin, University of Southern Mississippi (emily.c.martin@usm.edu)
[The People v. OJ Simpson's Marcia Clark: White Feminism and White Female Victimhood](#)
- ❖ Bryana Fern, University of Southern Mississippi (bryana.fern@usm.edu)
[Enterprise's T'Pol: Identity as a Multi-Faceted Battle of Surface Politics](#)
- ❖ Ashley Dycus, University of West Georgia (adycus@westga.edu)
[Rectifying The Transgressive Female: Denying Female Autonomy in AMC's *The Walking Dead*](#)

03-02 QUEERING POP CULTURE**LGBT Studies B**

Ansley 2

Chair: Horacio Sierra, Bowie State University (hsierra@bowiestate.edu)

- ❖ Laura Broom, The University of North Carolina at Chapel Hill (ljbroom@email.unc.edu)
[The Gay and Wondrous Life of Caleb Gallo: A YouTube Community](#)
- ❖ Heather Duerre Humann, Florida Gulf Coast University (duerr001@crimson.ua.edu)
[Gender and Detection in Mark SaFranko's *The Suicide*](#)
- ❖ Sika Odoo, Bowie State University (odooms0912@students.bowiestate.edu)
[Transcending Time: Themes of Queerness in *Mad Max: Fury Road* and *O Pioneers!*](#)

03-03 CITY AND CIVILIZATION: REPRESENTATIONS OF URBAN SPACES IN ITALIAN CULTURE B

Ansley 3

Chair: Angela Porcarelli, Emory University (angelap@emory.edu)

Co-Chair: Andrea Scapolo, Kennesaw State University (andrea_scapolo@yahoo.com)

- ❖ Danila Cannamela, University of San Thomas (danila.cannamela@stthomas.edu)
Achille Castaldo, Duke University (achille.castaldo@duke.edu)
[Andrea Pazienza's and Enrico Palandri's Generational Narratives and the Political Contradictions of the 1977 Movement in Bologna](#)
- ❖ Samantha Gillen, University of Pennsylvania (gillens@sas.upenn.edu)
["The world has never seen anything like it!": Space as Sensation in Paolo Volponi's *Memoriale* \(1962\)](#)
- ❖ Robert Risso, Clemson University (rrisso@clemson.edu)
[The Fall of Megalopolis: Italian Representations of Cities before, during and after Collapse](#)
- ❖ Alessia Martini, The University of North Carolina at Chapel Hill (alessia@live.unc.edu)
[Mostruosa bellezza: New York's Vertical Landscape in Italian Travel Narrative of the 1920s-30s](#)

03-04 RHETORICS OF REMIX CULTURE A

Ansley 4

Chair: Matthew Sansbury, Georgia State University (msansbury1@gsu.edu)

- ❖ Colleen Thorndike, University of Mississippi (cfthorn@olemiss.edu)
Gretchen Bunde, University of Mississippi (gtbunde@olemiss.edu)
["Let's Remix this Business": Remixing Texts in the Composition Classroom](#)
- ❖ Dan Martin, University of Central Florida (paul.martin@ucf.edu)
[Remediation, Digital Media, and Stabilizing Truth](#)
- ❖ Matthew Sansbury, Georgia State University (msansbury1@gsu.edu)
[Transcending Boundaries in Popular Culture: Wonder Woman's Multimodal Transformation](#)
- ❖ Sara Oswald, University of North Carolina at Pembroke (sara.oswald@uncp.edu)
[Whose Photo Essay Is It, Anyway?: Blurring the Boundaries between High and Low Art in the Digital AGE](#)

03-05 UNCERTAINTY SOCIETY

Ansley 5

Chair: Gordon E. McNeer, University of North Georgia (gordon.mcneer@ung.edu)

- ❖ Fernando Valverde, Emory University ()
La presencia de la historia en Poesía ante la incertidumbre: una perspectiva crítica y estética
- ❖ Allen Josephs, University of West Florida ()
Translating Uncertainty
- ❖ Pedro Larrea, Independent Scholar ()
Kevin Young's *Book of Hours*
- ❖ Matías Miñambres, University of North Georgia ()
El amor es "este puto milagro divino": el discurso erótico de Elvira Sastre en Baluarte

03-06 BREAKING BOUNDARIES AND RACIAL BARRIERS THROUGH MUSIC

Ansley 6

Chair: Sonja Watson, University of Texas at Arlington (swatson1@uta.edu)

- ❖ Luisa Ossa, La Salle University (ossa@lasalle.edu)
[Transforming Colombian Salsa: Jairo Varela and Grupo Niche](#)
- ❖ Fernando Esquivel-Suarez, Spelman College (fesquive@spelman.edu)
["Shameless": Wiz Khalifa and the Pablo Escobar Controversy](#)
- ❖ Sonja Watson, The University of Texas at Arlington (swatson1@uta.edu)
[Breaking Boundaries and Racial Barriers through Panamanian reggae en español](#)

03-08 COMPOSITION AND PERFORMANCE IN MEDIEVAL LITERATURE ACROSS THE CONTINENT

Ansley 8

Chair: Karen Taylor, Morehead State University (k.taylor@moreheadstate.edu)

Co-Chair: James Terry, Oglethorpe University (jterry@oglethorpe.edu)

- ❖ Karen Taylor, Morehead State University (k.taylor@moreheadstate.edu)
The Medieval Blogosphere and the Old French Chansons de Toile
- ❖ James Terry, Oglethorpe University (jterry@oglethorpe.edu)
Perceiving Parisian Performance Culture through Subtilitas in the Thirteenth-century French Motet
- ❖ Hannah Trevino, University of West Florida (het1@students.uwf.edu)
[Edmund Spenser's Idol Virgins](#)
- ❖ Casey Eriksen, Shenandoah University (ceriksen@su.edu)
[Early Authorial Interventions surrounding the Poetry of Garcilaso de la Vega](#)

03-09 MONTEMAYOR'S PASTORAL REVISITED: THE ROLE OF NATURE IN *LA DIANA*

Spanish I (Peninsular: Renaissance to 1700)

Augusta A

Chair: Louis Imperiale, University of Missouri-Kansas City (imperialel@umkc.edu)

Secretary: Antonio Rius, The Catholic University of America (rius@cua.edu)

- ❖ Linda Marie Sariago, Neumann University (SARIEGOL@neumann.edu)
[Art vindicates Nature in *La Diana* by Jorge de Montemayor](#)
- ❖ Bruno Damiani, The Catholic University of America (damiani@cua.edu)
[The Socio-historical Framework of *La Diana*](#)
- ❖ Louis Imperiale, University of Missouri-Kansas City (imperialel@umkc.edu)
[Notas musicales y notas escritas en *La Diana*](#)

03-10 CONTEMPORARY AFRO-GERMAN LITERATURE

Augusta B

Chair: Reginald Bess, South Carolina State University (reginald_a_bess@hotmail.com)

- ❖ Reginald Bess, South Carolina State University (reginald_a_bess@hotmail.com)
[Afro-German Literature: The Short Fiction of Sharon Dodua Otoo](#)
- ❖ Jacques Digbeu, Hampton University (jacques.digbeu@hamptonu.edu)
[Afro-German Politicians: The Awakening of a Political Consciousness at the Heart of Europe](#)

03-11 HOMES, IDENTITIES, AND GEOGRAPHIES IN THE LITERATURE OF EDWIDGE DANTICAT

Edwidge Danticat Society A

Augusta C

Chair: Maia Butler, University of North Carolina Wilmington (mlbutler83@gmail.com)

- ❖ Hannah Hjerpe-Schroeder, Emory University (hhjerpe@emory.edu)
["You are also held captive in this prism": Refracted Light and Diasporic Narrative Formation in Edwidge Danticat's *The Farming of Bones*](#)
- ❖ Alison Van Nyhuis, Fayetteville State University (avannyhu@uncfsu.edu)
[Storytelling in Caribbean Migration Literature: American Dreams and Nightmares in Edwidge Danticat's *Breath, Eyes, Memory*](#)
- ❖ Joyce White, Clark Atlanta University (joyce.white@students.cau.edu)
[Lòt Bò Dlo: The Other Side of the Water](#)
- ❖ Asmaa Mansour, The University of Texas at San Antonio (asmaa.mansour@utsa.edu)
[Can Narrating the Nation Reconcile Feminism/Mothering with Nationalism?: Danticat's *Breath, Eyes, Memory* and Abouzeid's "Year of the Elephant" as Case Studies](#)

03-12 IDENTITY, SOCIAL, AND SPATIAL BOUNDARIES IN KURT VONNEGUT'S FICTION

Kurt Vonnegut Society

Augusta D

Chair: Josh Privett, Georgia State University (jprivett1@gsu.edu)

- ❖ Steven Rosenstein, New York City College of Technology (sarosenstein@gmail.com)
[Rabo's Folly - Artistic Modes and Male Delusions in Kurt Vonnegut's *Bluebeard*](#)
- ❖ Danielle Walters, Charleston Southern University (DWalters@csuniv.edu)
[Destruction of Art in "Harrison Bergeron"](#)
- ❖ Zach Perdieu, University of Georgia (Zperdieu@uga.edu)
[Mapping Midland: Kurt Vonnegut and Small Town, USA](#)
- ❖ Steven Saunders, Georgia State University (ssaunders2@gsu.edu)
[Dehumanism: "Fortitude" and the Perils of a Transhuman Future](#)

03-13 D.H. LAWRENCE AND CULTURAL BOUNDARIES

D.H. Lawrence Society of North America

Augusta E

Chair: Adam Parkes, University of Georgia (aparkes@uga.edu)

- ❖ Shazia Nasir, Kent State University (snasir1@kent.edu)
[Lawrence's *Kangaroo*: A Dialogue of Spatial Realities of Nationhood](#)
- ❖ Roderick Overaa, University of Tampa (ROVERAA@ut.edu)
[Sex, the Problem of Mind, and Indic Philosophy in the Works of D. H. Lawrence](#)
- ❖ Adam Parkes, University of Georgia (aparkes@uga.edu)
[Expatriation, Snobbery, and the Commonplace in *Aaron's Rod*](#)

03-14 SPANISH II-C (PENINSULAR: 1700 TO PRESENT)

Spanish II (Peninsular: 1700 to Present)

Augusta F

Chair: Renée M. Silverman, Florida International University (silvermr@fiu.edu)

Secretary: Javier Sánchez, Stockton University (javier.sanchez@stockton.edu)

- ❖ Adelheid Bethanny Sudibyo, University of Illinois at Urbana-Champaign (sudibyo3@illinois.edu)
["El comer bien o el comer mal": El consumismo, la gastronomía y clase en *La desheredada* y *Los pazos de Ulloa*](#)
- ❖ Javier Sánchez, Stockton University (javier.sanchez@stockton.edu)
[Espejismo de perpetuidad: la biblioteca como cementerio en *Las esquinas del aire*](#)
- ❖ José Luis Venegas, Wake Forest University (venegajl@wfu.edu)
[Regionalism, Populism, and the Regime of 78: Andalusian Cultural Politics in the Twenty-First Century](#)
- ❖ Francisco Javier Fernández Urenda, Longwood University (fernandezurendafj@longwood.edu)
[La memoria \(re\)creada en *El impostor* \(2014\) de Javier Cercas](#)

03-15 PEDAGOGIES OF EMPATHY IN THE WRITING CLASS SESSION B

Critical Thinking in the Rhet-Comp Classroom

Augusta G

Chair: David Brauer, University of North Georgia (david.brauer@ung.edu)

Secretary: Steffen Guenzel, University of Central Florida (Steffen.Guenzel@ucf.edu)

- ❖ Jay Marinan, Georgia Gwinnett College (jmarinan@ggc.edu)
[Analyzing Autistic Blogs as a Rhetorical Exercise: Suggestions for Effective Pedagogy](#)
- ❖ Jenny Bucksbarg, University of Mississippi (jabucksb@olemiss.edu)
[What's in a Name?: Facilitating Empathy through Visual Rhetoric and Reflective Writing](#)
- ❖ Allison Harl, Ferrum College (aharl@ferrum.edu)
[Information and Media Wars: Promoting Critical Thinking and Empathy in the First-Year Composition Classroom](#)
- ❖ Steffen Guenzel, University of Central Florida (Steffen.Guenzel@ucf.edu)
[Channeling Empathy Towards Advocacy in Student Compositions](#)

03-16 PEDAGOGY POTPOURRI

Augusta H

Chair: Lori Knox, Kennesaw State University (lknox9@kennesaw.edu)

- ❖ Leonard Owens III, Daytona State College / Western New Mexico University (leonard.owens@daytonastate.edu)
[And the Survey Says: How are Collegiate Writing Centers Addressing the Growth of Online Instruction?](#)
- ❖ Nathaniel Deyo, University of Florida (nathanieldeyo@gmail.com)
[Yet Another Example of the Porousness of Certain Borders: A Report On The Boundary Lines of "Good Prose"](#)
- ❖ David J. Shook, Georgia Institute of Technology (drshook@gatech.edu)
[Zombie-related Language-learning and Cultural Development: Ideas and Models for the Spanish Classroom](#)
- ❖ Lori Knox, Kennesaw State University (lknox9@kennesaw.edu)
[Singing a New Song in the French Classroom: The Pedagogic Harmony of Classical, Folk and Pop Music](#)

03-17 INTERDISCIPLINARY APPROACHES TO TEACHING CONTEMPORARY ITALIAN CULTURE

American Association of Teachers of Italian (AATI)

Piedmont 1

Chair: Federica Santini, Kennesaw State University (fsantini@kennesaw.edu)

- ❖ Stephen Bartlett, Kennesaw State University (sbartlet@kennesaw.edu)
[From Rome to Risorgimento: Teaching American Students Italian History in the Modern World](#)
- ❖ Antonietta Di Pietro, Florida International University (Adipici@gmail.com)
[Spaces and Places: A Synesthetic Approach](#)
- ❖ Federica Santini, Kennesaw State University (fsantini@kennesaw.edu)
Gendering Culture: Teaching Italian Culture through Women's Art

03-18 FROM RUSSIA WITH LOVE AT 60: SERIOUS SPY NOVEL OR POPULAR ESCAPISM? B

Piedmont 2

Chair: Oliver Buckton, Florida Atlantic University (obuckton@fau.edu)

- ❖ Jennifer Martinsen, Newberry College (Jennifer.Martinsen@newberry.edu)
[Will the Real Rosa Klebb and Tatiana Romanova Please Stand Up?](#)
- ❖ Grant Hester, Florida Atlantic University (granthester@hotmail.com)
[A Complicated Bond: Examining Bond's Psyche as More Than a Misogynist in Ian Fleming's *From Russia With Love*](#)
- ❖ Oliver Buckton, Florida Atlantic University (obuckton@fau.edu)
["You're just a stuffed dummy": Grant, Fleming, and the "death" of James Bond in *From Russia with Love*](#)
- ❖ Yevgenya Strakovsky, Georgia Institute of Technology (yevgenya@stanford.edu)
[Behind Enemy Lines: The Conscience of Russian Spies in *From Russia with Love* and *The Americans*](#)

03-19 POP SOUTHS B: ROOTS, TRENDS, AND CONNECTIONS

Emerging Scholars Organization

Piedmont 3

Chair: Will Murray, The University of Alabama (wpmurray@crimson.ua.edu)

- ❖ Anneliese Heinisch, University of Graz, Austria (anneliese.heinisch@edu.uni-graz.at)
[What is this thing called "New Southern Studies"? A Discussion of Recent Trends in Scholarly Research with\(out\) "the South"](#)
- ❖ Kimberly Hall, Wofford College (HallKA@wofford.edu)
[Photographic Pop: Looking at Appalachia and the Development of a New Visual Grammar of the South](#)
- ❖ Bridgette Gunnels, Oxford College of Emory University (bridgette.w.gunnels@emory.edu)
[This Feels Familiar: The "clusterfuck of sorrow" from Alabama to Havana](#)

03-20 CULTURE/NATURE: ART AND THE ENVIRONMENT

Association for the Study of Literature and the Environment (ASLE)

Piedmont 4

Chair: Kelly Walter Carney, Methodist University (kwaltercarney@methodist.edu)

Secretary: Kaitlyn Willy, University of North Texas (kwilly2007@gmail.com)

- ❖ Gregg W. Heitschmidt, Surry Community College (heitschmidtg@surry.edu)
[Insect Ontology: Maria Sybilla Merian's Entomological Art](#)
- ❖ Kieran Lyons, Louisiana State University (klyon11@lsu.edu)
["I Wonder if the Rats are Awake": Pests in Ben Okri's *The Famished Road*](#)
- ❖ Justin Paxson, Auburn University (jmp0068@tigermail.auburn.edu)
[Dust Heaps and the Thames as Ecomimesis in *Our Mutual Friend*](#)
- ❖ Fred Waage, East Tennessee State University (renwag@charter.net)
[Bioregionalism and the Rediscovery of America in 1950's Environmental Fiction](#)

03-21 FLÂNERIE IN LITERATURE & POPULAR CULTURE

Piedmont 5

Chair: Marylaura Papalas, East Carolina University (papalasm@ecu.edu)

- ❖ Marylaura Papalas, East Carolina University (papalasm@ecu.edu)
[Fashionable Flânerie: The Image of Walking Women in Interwar French-Vogue](#)
- ❖ Lynn Anderson, University of West Georgia (landerso@westga.edu)
[Flânerie as Tectonic Process in Réda's "Des fleurs des acacias"](#)
- ❖ Matthew Carlson, High Point University (mcarlson@highpoint.edu)
[Poe's Flâneurs and the Birth of Detective Fiction](#)
- ❖ Robert Peterson, Middle Tennessee State University (Robert.Petersen@mtsu.edu)
[A Portrait of the Flâneur as an Androgynous Male: George Moore's *Confessions of a Young Man* \(1888\)](#)

03-22 MYSTERY, MAYHEM, SUBVERSION, AND CRIMINALITY IN FAULKNER

The William Faulkner Society

Piedmont 6

Chair: Harper Strom, Georgia State University (hstrom@gsu.edu)

Co-Chair: Ulf Kirchdorfer, Albany State University (Ulf.Kirchdorfer@asurams.edu)

- ❖ Randall Wilhelm, Anderson University (rwilhelm@andersonuniversity.edu)
[Spare Parts?: Dreams, Illogic, and Surrealist Violence in Faulkner's "The Leg"](#)
- ❖ Austin Huffman, University of Central Florida (huffmanaj@knights.ucf.edu)
[Drusilla Hawk's Performance of Gender in Faulkner's *The Unvanquished*](#)
- ❖ Ulf Kirchdorfer, Albany State University (Ulf.Kirchdorfer@asurams.edu)
["A Rose for Emily": The Case of the Missing Balls and Male Brains](#)

03-24 STEALING PAST THE WATCHFUL DRAGONS: YOUNG ADULT LITERATURE AND ALLEGORY

Southeast Conference on Christianity and Literature

Piedmont 8

Chair: Jonathan Sircy, Charleston Southern University (jsircy@csuniv.edu)

- ❖ Heather Hess, Covenant College (heather.hess@covenant.edu)
["A World All Her Own": Narnia as Secret Garden](#)
- ❖ Jeremy Larson, Baylor University (jeremylars@gmail.com)
[Allegory and Allegoresis in Contemporary YA Literary Fiction](#)
- ❖ Matt Bridges, Trinity School of Durham and Chapel Hill (mbridges@trinityschoolinc.org)
[OBJECTification, Allegory and The Iremonger Trilogy](#)

03-25 IN THE JOB MARKET: SOME PERSPECTIVES ON APPLYING FOR A JOB AT A COMMUNITY COLLEGE AND/OR A SENIOR COLLEGE

Professional Development Series 1

Peachtree

Chair: M. Laura Barberan-Reinares, Bronx Community College (laubarberan@gmail.com)

Co-Chair: Tara T. Green, University of North Carolina at Greensboro (ttgreen@uncg.edu)

(04) FRIDAY 4:30PM-6:00PM

04-01 HIGH ARTISTIC SPECULATION: TIME TRAVEL AND POPULAR CULTURE

Ansley 1

Chair: Myrna J. Santos, Nova Southeastern University (ESLCARE@aol.com)

Secretary: Sean Dugan, Mercy College (sdugan@mercy.edu)

- ❖ Lisa K. Perdigao, Florida Institute of Technology (lperdiga@fit.edu)
["Memory of Tomorrow": Syfy's 12 Monkeys and the Future of Television](#)
- ❖ Rama Hamarneh, The University of Texas at Austin (rhamarneh@utexas.edu)
[The Space-Place Continuum: Humanization through Space and Place in Showcase's Continuum](#)
- ❖ Elisa Faison, The University of North Carolina at Chapel Hill (elfaison@live.unc.edu)
[A Tale for the Time Being: The Epistolary Present in the Anthropocene](#)
- ❖ Sydney Sian Walmsley, Charleston Southern University (swalmsle@g.cofc.edu)
[Relative Dimensions in Time: Representations of Time Theories in Doctor Who](#)

04-02 TRANSGENDER IDENTITIES: QUESTIONING BORDERS AND BINARIES B

Ansley 2

Chair: John Lamothe, Embry-Riddle Aeronautical University (john.lamothe@erau.edu)

- ❖ Gillian Mozer, University of Miami (mozergm@gmail.com)
[Popular vs Personal: Transgender Narratives in Various Forms of Public Media Culture](#)
- ❖ Tesla Cariani, Emory University (tesla.cariani@emory.edu)
[Satin Undies: Queer Temporality and Texture in Ed Wood's Glen or Glenda](#)
- ❖ Jim Shoopman, Embry-Riddle Aeronautical University (shoopf68@erau.edu)
[LGBT Rights and the Evangelica Mind: Framing a Conversation](#)

04-03 CONFIGURAES DE GNERO NA LITERATURA CONTEMPORNEA BRASILEIRA: NEGOCIAES, DISPUTAS E TRANSGRESSSES / CONFIGURATIONS OF GENDER IN CONTEMPORARY BRAZILIAN LITERATURE: NEGOTIATION, DISPUTE, AND TRANSGRESSION

Luso-Afro-Brazilian B

Ansley 3

Chair: Robert Simon, Kennesaw State University (rsimon5@kennesaw.edu)

Moderator: Susan Canty Quinlan, University of Georgia

- ❖ Angela Rodriguez Mooney, Tulane University (gemooney@gmail.com)
[Deslocamentos e percursos da memria em Mar Azul, de Paloma Vidal](#)
- ❖ Rebeca Coelho, University of Georgia (gemooney@gmail.com)
[Correio Feminino e a relevncia dos conselhos Clariceanos para telespectadoras do sculo](#)
- ❖ Aja Roberts, Tulane University (gemooney@gmail.com)
[Female Poets and the Counterculture: Reinventing the Brazilian Modern Woman](#)

04-04 CHARLES W. CHESNUTT ASSOCIATION

Ansley 4

Chair: Darren Elzie, University of Memphis (djelzie@memphis.edu)

- ❖ Darren Elzie, University of Memphis (djelzie@memphis.edu)
[The Salvific Vision of Charles W. Chesnutt](#)
- ❖ Michelle-Taylor Sherwin, University of Georgia (michellesherwin5@aol.com)
[The Mobility of the Mulatto Character in Charles W. Chesnutt's *Paul Marchand*](#)

04-05 THE ART OF HORROR: PARSING CRITICAL AND PUBLIC APPEAL

Pop Culture and Film

Ansley 5

Chair: Sarah Hendricks, The University of West Georgia (shendric@westga.edu)

- ❖ Jaquelin Elliott, University of Florida (jpaigee@ufl.edu)
["It's Beautiful": Wildean Aesthetics and the Poison of Influence in NBC's *Hannibal*](#)
- ❖ Jeneen Surrency, Florida A&M University (jeneen.surrency@famuc.edu)
["It's Alive, It's Alive": Homosexuality as Monstrous in James Whale's *Frankenstein*](#)
- ❖ Brandon West, Purdue University (westbc15@vt.edu)
[From Exploitation to Surrealism: How 1970's Horror Films Blur the Line Between High and Low Art](#)
- ❖ Francesco Pascuzzi, Rutgers University (ciski77@scarletmail.rutgers.edu)
[The Rural Horror: The Countryside as Heterotopia](#)

04-06 SLAVIC STUDIES

Ansley 6

Chair: Karen Rosneck, University of Wisconsin-Madison (Karen.Rosneck@wisc.edu)

Secretary: Marya Zeigler, U.S. Department of Defense (mazeigl@hotmail.com)

- ❖ Juliette Stapanian Apkarian, Emory University (russjsa@emory.edu)
[Testing the Bowstring: The Violins of Russia's Avantgarde](#)
- ❖ Marya Zeigler, U.S. Department of Defense (mazeigl@hotmail.com)
[Anton Chekhov's "Kashtanka": From Short Story to Cartoon](#)
- ❖ Karen Rosneck, University of Wisconsin-Madison (Karen.Rosneck@wisc.edu)
[The Value of "Auntie's Legacy"](#)

04-08 HISPANIC LITERATURES AND ARTS: BEYOND BOUNDARIES C

Ansley 8

Chair: Ignacio Rodeño Iturriaga, The University of Alabama (ignacio.f.rodano@ua.edu)

- ❖ Jorge Munoz Oyagar, Auburn University (jorge@auburn.edu)
[Miguel de Unamuno y Will Ferrell: dos extranos companeros de cama](#)
- ❖ William Daniel Holcombe, Clemson University (wholcom@clemson.edu)
[Surrealism, Kitsch, and Salvador Dalí's *Don Quixote*](#)
- ❖ Stefania Licata, Converse College (licata.stefania@yahoo.it)
[Afro-Spaniard Art Amongst Borders](#)

04-09 SPECTACLES AND PERFORMANCES: VODOO AESTHETICS WITHIN LOW AND HIGH ART FORMS

The Society for the Study of the Multi-Ethnic Literature of the United States (MELUS) A

Augusta A

Chair: Ren Denton, East Georgia State College (grenton@ega.edu)

Co-Chair: Kameelah Martin, College of Charleston (martinkl2@cofc.edu)

- ❖ Brooke Hoffner, University of Tennessee (bhoffner@vols.utk.edu)
[Edna Pontellier's Water Awakening and African Divinity Lasirenn](#)
- ❖ Nicole Morris, Emory University (nicole.morris@emory.edu)
[Re-possession: Katherine Dunham's Vodou Aesthetics](#)
- ❖ April Conley Kilinski, Johnson University (AKilinski@johnsonu.edu)
[Vodou as Cultural Remembrance: Trauma and Hope in Edwidge Danticat's *Create Dangerously*](#)

04-10 SPECULATIVE SOUTHS

Society for the Study of Southern Literature

Augusta B

Roundtable

Chair: Erich Nunn, Auburn University (etn0002@auburn.edu)

- ❖ Amy Clukey, University of Louisville (amy.clukey@louisville.edu)
[The Southern Reach and the Anthropocene](#)
- ❖ Brandon Haynes, Auburn University (bmh0036@auburn.edu)
[Southern Space and Identity in William Gibson's *Neuromancer* and *Count Zero*](#)
- ❖ Jenna Sciuto, Massachusetts College of Liberal Arts (J.Sciuto@mcla.edu)
[Time, Space, and Collective Experience in Gayle Jones's *Corregidora*](#)
- ❖ Joshua Jackson, Georgia State University (jjackson240@gsu.edu)
[Catastrophizing the Speculative South](#)
- ❖ Robert Azzarello, Southern University at New Orleans (razzarelo@suno.edu)
[New Orleans in the Twenty-Second Century](#)
- ❖ Matthew Dischinger, Georgia Institute of Technology (matthew.dischinger@lmc.gatech.edu)
[Speculative Satire](#)

04-11 AFRICAN CINEMA TRANSGRESSING BORDERS AND BOUNDARIES

Augusta C

Chair: Leah Tolbert Lyons, Middle Tennessee State University (leah.lyons@mtsu.edu)

- ❖ Leah Tolbert Lyons, Middle Tennessee State University (leah.lyons@mtsu.edu)
[Moussa Sène Absa: Cinema for Social Change](#)
- ❖ Debbie Barnard, Tennessee Technological University (dbarnard@tntech.edu)
[The Battle for Tunisianité in Nouri Bouzid's *Making of*](#)
- ❖ Rachel R. Helms, Middle Tennessee State University (Rachel.hemls@mtsu.edu)
[The Song and Dance of African Cinema](#)
- ❖ Patrick Ross Haines, Middle Tennessee State University (prh2r@mtmail.mtsu.edu)
[Manhood and Masculinity in Congolese Film](#)

04-12 HIGH ART AND LOW ART IN THE WORKS OF MARK TWAIN

Mark Twain Circle of America

Augusta D

Chair: Joseph Alvarez, Independent Scholar (jalvarez@carolina.rr.com)

- ❖ Virginia Dow, Liberty University (vdow@liberty.edu)
[High Art/Low Art Through Characterization in Mark Twain's *Pudd'nhead Wilson*](#)
- ❖ Mary Eden, Louisa County Middle School (edenmj@lcps.k12.va.us)
[Mark Twain's Soliloquy](#)
- ❖ Robert Myers, Lock Haven University of Pennsylvania (RMyers3@lockhaven.edu)
["Craving Primitive Simplicity": *Huckleberry Finn* and Popular Camping Literature](#)

04-13 CENTERS AND BOUNDARIES IN BEOWULF

Augusta E

Chair: Edward Christie, Georgia State University (echristie@gsu.edu)

- ❖ Brian Cook, University of Mississippi (bcook1@go.olemiss.edu)
[Ice and Fire: Tropes of Memory in *Beowulf*](#)
- ❖ Mary Ann Barfield, Georgia State University (mbarfield@student.gsu.edu)
[De-centering the Danes: Revisiting Sacred Spaces in *Beowulf*](#)
- ❖ Zach Hole, Georgia State University (zhole1@student.gsu.edu)
[Beowulf: Draconic Evidence of a Christian Turning Point](#)
- ❖ Bradley Peppers, Georgia State University (bpeppers1@student.gsu.edu)
[The Limits of Heroism: *Beowulf* and the Pleasure Principle](#)

04-14 DESDE EXTRAMUROS: ESTÁTICA Y PROBLEMÁTICA SOCIAL EN EL CINE Y LA POESÍA PENINSULAR

Augusta F

Chair: Beatriz Muller-Marqués, Florida International University (bmull011@fiu.edu)

- ❖ Ramón Muñiz Sarmiento, Florida International University (rmuni014@fiu.edu)
[Gabriel Celaya: vanguardia y rehumanización](#)
- ❖ Ezequiel Moreno Escamilla, Florida International University (emore067@fiu.edu)
[En las fronteras del canon: claves de la tradición romancística en la poesía culta española](#)
- ❖ Anna Cepeda, Florida International University (acepe024@fiu.edu)
[Del altar al infierno: la violencia doméstica en *Solo* \(2001\) y *Te doy mis ojos* \(2003\)](#)
- ❖ Estaban Alfonso, Florida International University (ealfo023@fiu.edu)
[La representación de las nuevas identidades de género en *Todo sobre mi madre* de Pedro Almodóvar y *Viva de Paddy Breathnach*](#)

04-15 METHODOLOGY, POSITIONALITY, AND CASE STUDIES B

Archival Research

Augusta G

Chair: Lynée Lewis Gaillet, Georgia State University (lgaillet@gsu.edu)

- ❖ Lynée Lewis Gaillet, Georgia State University (lgaillet@gsu.edu)
[Researching the Digital Archives: Issues of Access and Collaboration](#)
- ❖ Candace Nadon, Fort Lewis College (candace.nadon@gmail.com)
[Stories from Stories: The Role of Archival Research in Fiction Writing](#)
- ❖ Rebecca E. Burnett, Georgia Institute of Technology (rebecca.burnett@lmc.gatech.edu)
[The Rhetoric of Photo Archives](#)

04-16 WOMEN, FEMININITY, AND EMBODIMENT IN CARIBBEAN LITERATURE

Augusta H

Chair: Jessica Guzman, University of Southern Mississippi (jessica.guzman@usm.edu)

- ❖ Rita Mookerjee, Florida State University (rm15e@my.fsu.edu)
*Spellbook for Gullah Girls: Ritual, Magic, and Metatextuality in Ntozake Shange's *Sassafrass, Cypress, and Indigo**
- ❖ Marsha Griggs, Grand Valley State University (griggsm@mail.gvsu.edu)
[Bertha Mason Finds a \(Limited\) Voice in *Wide Sargasso Sea*](#)
- ❖ Jessica Guzman, University of Southern Mississippi (jessica.guzman@usm.edu)
[More Symbol than Human: Representations of Women in Derek Walcott's *Omeros*](#)
- ❖ Marlo Starr, Emory University (marlo.starr@emory.edu)
[Uncharted Waters: Grace Nichols' Epic Evocations of the Sea](#)

04-17 MIGRATING CULTURAL BORDERS

Piedmont 1

Chair: Maria Orban, Fayetteville State University (morban@uncfsu.edu)

- ❖ Karen Bryant Hannel, Saint Leo University (Karen.hannel@saintleo.edu)
Eric Hannel, Union Institute & University (Karen.hannel@saintleo.edu)
[Manufacturing a "Savage" Lover: The Myth of Native American Men in Popular Literature](#)
- ❖ Megan Vallowe, University of Arkansas (megan.vallowe@gmail.com)
[Rape and Revenge: The Windigos of Louise Erdrich's *The Round House*](#)
- ❖ Kristin Girard, Georgia Military College's Fayetteville Campus (kgirard@gmc.edu)
[Windigo Lover, Windigo Mother: Maternal Loss and the Coming-of-Age Plot in Louise Erdrich's *The Antelope Wife*](#)
- ❖ Maria Orban, Fayetteville State University (morban@uncfsu.edu)
[Love and Marriage: The Dog Story - Appropriating the Myth](#)

04-18 THE LONG MEDIA CENTURY: AMERICAN LITERATURE AND TECHNOLOGY IN THE 1800S

Piedmont 2

Chair: Stefan Schöberlein, University of Iowa (stefan-schoeberlein@uiowa.edu)

- ❖ Blake Bronson-Bartlett, University of Iowa (blake-bronson-bartlett@uiowa.edu)
[Pencils, Notebooks, and the Streets: American Romantic "Scenes of Writing" and their New Media Configurations](#)
- ❖ Rachel Kolb, Emory University (rachel.kolb@emory.edu)
["A Vibration of the Universal Lyre": Thoreau's Varied Soundscapes in *Walden*](#)
- ❖ Craig Carey, University of Southern Mississippi (Craig.Carey@usm.edu)
[Paper Wars: Railroads, Telegraphy, and the Body Corporate, 1861/1896](#)
- ❖ Ivy Roberts, Virginia Commonwealth University (robertsi@mymail.vcu.edu)
[Thomas Edison's Hypnotic Machine: Technology, Science Fiction, and "Progress"](#)

04-19 STUDIES IN THE WORKS AND LIFE OF TRUMAN CAPOTE

Truman Capote Literary Society

Piedmont 3

Chair: Stuart Noel, Georgia State University (snoel1@gsu.edu)

- ❖ Sophia Leonard, Emory University (sophia.kane.leonard@emory.edu)
[Traces of the Theater in Truman Capote's "Traffic West" and "Children on Their Birthdays"](#)
- ❖ Lana Whited, Ferrum College (lwhited@ferrum.edu)
[Reporting from Oklahoma: John Grisham's *The Innocent Man* as Successor to Capote's *In Cold Blood*](#)
- ❖ Andy Rogers, Georgia State University (arogers41@gsu.edu)
[Writing Under Occupation: How Isak Dinesen's *Winter's Tales* Influenced Truman Capote's *Other Voices, Other Rooms* and Eugene Walter's *The Byzantine Riddle*](#)

04-20 POPULAR CULTURE AND THE ENVIRONMENT: YOUTH CULTURE

Association for the Study of Literature and the Environment (ASLE)

Piedmont 4

Chair: Kelly C. Walter Carney, Methodist University (kwaltercarney@methodist.edu)

Secretary: Kaitlyn Willy, University of North Texas (kwilly2007@gmail.com)

- ❖ Tina Hanlon, Ferrum College (thanlon@ferrum.edu)
["It's Just a Mountain": Young Activists in Fiction Set in Appalachian Coal Country](#)
- ❖ Kelly C. Walter Carney, Methodist University (kwaltercarney@methodist.edu)
["Leave No Trace": Girl Scouts, Boy Scouts, and the Environment](#)
- ❖ Kaitlyn Willy, University of North Texas (kwilly2007@gmail.com)
[Pop Culture, The Environment, and the Oasis in Ernest Cline's *Ready Player One*](#)

04-21 SAMLA POETS A

Piedmont 5

Reading

Chair: James Davis May, Young Harris College (jdmay@yhc.edu)

- ❖ Tanya Grae, Florida State University (tanyagrae@gmail.com)
- ❖ Dominika Wroczynski, Manhattan College (dominika.wroczynski@manhattan.edu)
- ❖ Robert Pfeiffer, Clayton State University (robertpfeiffer@clayton.edu)
- ❖ Kristin Robertson, George Mason University (kristinr28@gmail.com)

04-22 POP SOUTHS C: REGIONAL, POLITICAL, AND LITERARY CONNECTIONS IN SOUTHERN POPULAR MUSIC

Emerging Scholars Organization

Piedmont 6

Chair: William Palmer, University of Mississippi (wpalmer@go.olemiss.edu)

- ❖ Horacio Sierra, Bowie State University (hsierra@bowiestate.edu)
[From Bro-Country to Bachata: Reassessing Country and Latin Music's Fringe Status](#)
- ❖ Chelsea Adams, University of Nevada, Las Vegas (chelsea.adams@unlv.edu)
[Managing White Guilt: Minstrelsy, Music, and James Agee](#)
- ❖ Laura Scovel, William Carey University (lscovel@wmcarey.edu)
[Gospel Music Writing in *Bastard Out of Carolina*](#)
- ❖ Kristin Teston, University of Mississippi (kteston@go.olemiss.edu)
[Get in Ruination: Southern Ruins as Resistance in Beyonce's *Lemonade*](#)

04-24 ROMANTICISM AND POPULAR CULTURE

Keats-Shelley Association of America

Piedmont 8

Chair: Ben Robertson, Troy University (bprobertson@troy.edu)

- ❖ Arif Camoglu, Northwestern University (arifcamoglu2014@u.northwestern.edu)
[The Ends of Self-Conscious Orientalism in Percy Bysshe Shelley](#)
- ❖ Jamie Watson, The University of North Carolina at Greensboro (jlwatso5@uncg.edu)
[Robes of Rhetoric: Elizabeth's Navigation of Letter-Writing Discourses in Mary Shelley's *Frankenstein*](#)
- ❖ Tina Iemma, St. John's University (iemmat@stjohns.edu)
[Keats, Hazlitt, and Political Identity](#)

(05) FRIDAY 6:15PM-7:45PM

05-01 POPULAR HISPANIC CULTURE BEYOND BORDERS AND BOUNDARIES

Feministas Unidas

Ansley 1

Chair: Eugenia Charoni, Flagler College (echaroni@flagler.edu)

- ❖ Lori Celaya, University of Idaho (lori.celaya1@gmail.com)
[Bidirectional Shifts and Transformations in and Through US Latina Diasporic Narratives](#)
- ❖ Ericka Helena Parra, Valdosta State University (ehparra@valdosta.edu)
[Entre tatuajes y cicatrices se reconfigura un texto: El cuerpo en que nac de la mexicana Guadalupe Nettel](#)
- ❖ Eugenia Charoni, Flagler College (echaroni@flagler.edu)
[Relatos breves de un pasado pesado \(2013\): Memoria, educación y arte contra las consecuencias de la última dictadura cívico-militar argentina](#)

05-02 HIGH PROBLEMS, LOW ART? GENRE FICTION AND CLIMATE CHANGE

Ansley 2

Chair: Beth Miller, University of North Carolina at Greensboro (bkmille7@uncg.edu)

- ❖ Jonathan Elmore, Savannah State University (elmorej@savannahstate.edu)
[The Speculative Era: The Stakes of Naming the Current Epoch](#)
- ❖ Paul Piatkowski, University of North Carolina at Greensboro (pdpiatko@uncg.edu)
[Lack of Black: Why Colson Whitehead's *Zone One* Never Broke Ground like *Underground Railroad*](#)
- ❖ Derek Ettensohn, Sewanee: The University of the South (dmettens@sewanee.edu)
["Our Translated World": Imagining the Unimaginable in Amitav Ghosh's Fiction](#)
- ❖ Beth Miller, The University of North Carolina at Greensboro (bkmille7@uncg.edu)
[The Network Environments of Mohsin Hamid's *Exit West*](#)

05-03 FROM THE COLLECTIVE

Ansley 3

Chair: Amelia R. Manas, University of Pennsylvania (amelia1@sas.upenn.edu)

- ❖ Tyler Bunzey, The University of North Carolina at Chapel Hill (tbunzey@email.unc.edu)
[The Melodies of Mixed Race Identity: Finding Collectivity in the Music of Danzy Senna's *Caucasia*](#)
- ❖ Lava Asaad, Middle Tennessee State University (la3g@mtmail.mtsu.edu)
[Capturing the Refugee Body on the Move: Documentaries as a Medium of Representation](#)
- ❖ Christopher Baldwin, University of Pennsylvania (laiheuhsa@gmail.com)
[For the Memory of Future Times: The Revolt of the Valencian Germanies in Context](#)

05-04 SOUL-SEARCHING AFTER THE BILDUNGSROMAN: IDENTITY FORMATION NARRATIVES BETWEEN POPULAR CULTURE AND THE CANON

Ansley 4

Chair: Yevgenya Strakovsky, Georgia Institute of Technology (jenny.strakovsky@gmail.com)

- ❖ Patrick Osborne, Florida State University (posborne16@gmail.com)
["In this America, Happiness is Hard": Pursuing Love in the *Prozac Nation*](#)
- ❖ Gabriel Saxton-Ruiz, University of the Incarnate Word (saxtonru@uiwtx.edu)
[The Literary Selfie: Autofictional Writing from Peru](#)
- ❖ Matthew Robinson, University of Georgia (matthew.robinson27@uga.edu)
["There's no need to call me 'sir,' Professor": Gendered Play in the Nintendo Wii's *Harry Potter and the Half-Blood Prince*](#)
- ❖ Iona Wynter Parks, Oglethorpe University (iwynterparks@oglethorpe.edu)
[Writing Animals in Contemporary French Literature as a Way of Becoming](#)

05-05 VIOLENT DELIGHTS, VIOLENT ENDS: EXPLORING GENRE, SPACE, AND BODIES IN HBO'S *WESTWORLD*

Ansley 5

Chair: Rita Mookerjee, Florida State University (rm15e@my.fsu.edu)

Co-Chair: Molly Marotta, Florida State University (mem16h@my.fsu.edu)

- ❖ Emilie Mears, Florida State University (elm15b@my.fsu.edu)
[The Not-So-Wild West: Breaking the Natural-Artificial Binary in *Westworld*](#)
- ❖ Milt Moise, University of Florida (mmoise@ufl.edu)
["I-n-I re-member now": A Rastafari Reading of HBO's *Westworld*](#)
- ❖ Christopher Jensen, Florida State University (crj12@my.fsu.edu)
[Dissonance Theory: The Score of HBO's *Westworld*](#)
- ❖ Erin Lee Mock, University of West Georgia (emock@westga.edu)
["Just a formless guilt you will never atone for": *Westworld* and the Revision of the Outlaw in the Age of Technocapitalism](#)

05-06 LABOR, WORK, CLASS IN AMERICAN LITERATURE AND CULTURE

Ansley 6

Chair: Joseph Seale, University of Georgia (ljseale@uga.edu)

- ❖ Laura Fine, Meredith College (finelaur@meredith.edu)
[Gender and Class in the Country Noir Fiction of Bonnie Jo Campbell](#)
- ❖ Kevin Scott, Albany State University (kevin.scott@asurams.edu)
[The Problem of Class in a Super Universe](#)
- ❖ Srimayee Basu, University of Florida (sbasu@ufl.edu)
[Understanding the Utopian Socialism of George Lippard](#)

05-08 GRAPHIC NOVELS IN COMPOSITION AND LITERATURE SURVEY COURSES

Teaching Languages and Literature

Ansley 8

Chair: Deborah Manson, Perimeter College at Georgia State University (dmanson@gsu.edu)

Co-Chair: Shellie Sims Welch, Georgia State University (swelch8@gsu.edu)

- ❖ Amber Brooks, Perimeter College at Georgia State University (abrooks57@gsu.edu)
[Preparing Students for Democratic Living, A Multimodal Approach: Using Graphic Novels to Explore Rhetoric and Human Rights in the Composition Classroom](#)
- ❖ Neeley Gossett, Perimeter College at Georgia State University (ngossett1@gsu.edu)
[Empathy and The Graphic Novel](#)
- ❖ Deborah Manson, Perimeter College at Georgia State University (dmanson@gsu.edu)
[Maus, Survival, and the American Literature Survey](#)
- ❖ Shellie Sims Welch, Perimeter College at Georgia State University (swelch8@gsu.edu)
[The Magic of Teaching the Graphic Novel *Persepolis*](#)

05-09 SPECTACLES AND PERFORMANCES: VODOO AESTHETICS WITHIN LOW AND HIGH ART FORMS

The Society for the Study of the Multi-Ethnic Literature of the United States MELUS B

Augusta A

Chair: Ren Denton, East Georgia State College (gdenton@ega.edu)

Co-Chair: Kameelah Martin, College of Charleston (martinkl2@cofc.edu)

- ❖ Paula Hayes, University of Memphis (paulapoet1@gmail.com)
[From Voodoo, Miles Davis, and Jimi Hendrix: How Spiritualist African Traditions Infuse the Contemporary Poetics of Terrance Hayes](#)
- ❖ Jake Walters, Cornell University (jakewalters98@gmail.com)
[The Hollywood Racial Paradox in *I Walked with a Zombie*](#)
- ❖ Elizabeth Kalos-Kaplan, Tulane University (ekalos@tulane.edu)
[Magicians, Cannibals, and Zombies: The American Military and Haitian Voodoo](#)

05-10 WHO IS THE “TRUE” SCHWARZFAHRER? MAKING THE INVISIBLE-VISIBLE: THE AFRICAN GERMAN DIASPORA

Augusta B

Workshop

Chair: Janice D. M. Mitchell, Gallaudet University (jdmm6667@gmail.com)

Co-Chair: Carolyn R. Hodges, University of Tennessee, Knoxville (chodges@utk.edu)

[Who is the “True” Schwarzfahrer? Making the Invisible-Visible: The African German Diaspora](#)

- ❖ Janice D. M. Mitchell, Gallaudet University (jdmm6667@gmail.com) &
- ❖ Carolyn R. Hodges, University of Tennessee, Knoxville (chodges@utk.edu)

05-11 IT WAS FIFTY YEARS AGO TODAY: REVISITING SGT. PEPPER

Society for Critical Exchange

Augusta C

Chair: Mark Osteen, Loyola University Maryland (mosteen@loyola.edu)

Secretary: Nicholas Miller, Loyola University Maryland (nmiller@loyola.edu)

- ❖ Matthew Schneider, High Point University (mschneid@highpoint.edu)
[Tangerine Trees and Marmalade Skies: Sgt. Pepper's and the Disney Technicolor Palette](#)
- ❖ Katie Kapurch, Texas State University (kk19@txstate.edu)
[Lovely Berets and Paisley-Cut Tops: *Pepper*, Prince, and Michael Jackson](#)
- ❖ Jon Marc Smith, Texas State University (js71@txstate.edu)
[Lovely Berets and Paisley-Cut Tops: *Pepper*, Prince, and Michael Jackson](#)
- ❖ Mark Osteen, Loyola University Maryland (mosteen@loyola.edu)
[Turning Us On: Artifice as Authenticity in Sgt. Pepper's Lonely Hearts Club Band](#)

05-12 THE ART OF NETFLIX B

Augusta D

Chair: Julie Brannon, Jacksonville University (jbranno@ju.edu)

- ❖ Laurie Norris, University of Georgia (lgn1013@uga.edu)
[Orange Is the New Black's Revolutionary Classical Aesthetics](#)
- ❖ Julie Brannon, Jacksonville University (jbranno@ju.edu)
[Upside Down: Stranger Things and Female Agency](#)
- ❖ Eileen Totter, The University of North Carolina at Greensboro (emtotter@uncg.edu)
["I Can't Man Up: I'm A Girl": Arguing for Women Protagonists in Contemporary Animation](#)
- ❖ Kristen Galvin, Savannah College of Art and Design (kgalvin@scad.edu)
[The Get Down: Representations of Gender and Sexuality during the Genesis of Hip-Hop](#)

05-13 DARWINIAN LITERARY CRITICISM

Augusta E

Chair: Charles Duncan, Clark Atlanta University (cduncan@cau.edu)

Secretary: Robert Funk, Hillsborough Community College (rfunk2@hccfl.edu)

- ❖ Suzanne Lynch, Hillsborough Community College (slynch@hccfl.edu)
[The Gendered Land: Richard Wright's Approach to Ownership in "The Long Black Song"](#)
- ❖ Judith Saunders, Marist College (Judith.Saunders@marist.edu)
[Mary Wilkins Freeman's "Louisa" and the Problem of Female Choice](#)
- ❖ Robert Funk, Hillsborough Community College (rfunk2@hccfl.edu)
[Landscape, The Reader, and the 18th-Century Gothic](#)
- ❖ Charles Duncan, Clark Atlanta University (cduncan@cau.edu)
[Ayn Rand's Utopian Vision in *Atlas Shrugged*: The Triumph of Social Darwinism, or Another Kind of Evolutionary Paradigm?](#)

05-14 ELIZABETH MADOX ROBERTS

Elizabeth Madox Roberts Society

Augusta F

Chair: Nicole Stamant, Agnes Scott College (nstamant@agnesscott.edu)

- ❖ Nicole Stamant, Agnes Scott College (nstamant@agnesscott.edu)
[The Rich Man, the Shoemaker, and Me: The Folktale Foundations for *A Buried Treasure*](#)
- ❖ James Stamant, Agnes Scott College (jstamant@agnesscott.edu)
["It's a pot of gold": Civil War and Depression-Era Distrust in *A Buried Treasure*](#)
- ❖ Emily Banks, Emory University (emily.a.banks@emory.edu)
["Witches and such like hags": *Techous* Sexuality and the Queer Uncanny in Elizabeth Madox Roberts's "The Scarecrow"](#)

05-15 SPIRITUALITY OF AFRICAN AMERICAN LITERATURE B

Augusta G

Chair: Darren Elzie, University of Memphis (djelzie@memphis.edu)

- ❖ Hannah Menendez, Florida State University (hbm16@my.fsu.edu)
[Religious Rhetoric and the Subversive Theology of Harriet Jacobs and Frederick Douglass](#)
- ❖ Shirley Toland-Dix, Auburn University at Montgomery (drtoland@yahoo.com)
[Transcendence and Spiritual Love in Toni Morrison's *Paradise*](#)

05-16 LITERARY MONSTERS A

Augusta H

Chair: Tracie Provost, Middle Georgia State University (tracie.provost@mga.edu)

- ❖ Nicole Salomone, Southern New Hampshire University (nicole.salomone@snhu.edu)
[The Rise of the British Vampire](#)
- ❖ Lorena Sins, Dalton State College (lsins@daltonstate.edu)
[The Meaning of the Monster in Emil Ferris's "My Favorite Thing is Monsters"](#)
- ❖ Karen Viars, Georgia Institute of Technology (karen.viars@library.gatech.edu)
[Beauty and the Beast](#)
- ❖ Tracie Provost, Middle Georgia State University (tracie.provost@mga.edu)
[On the Soul: The Absence and Abundance of the Vampire Soul in Literature, Film, and Television](#)

05-17 ANXIETY, MEMORY AND DESIRE IN THE ANGLO-IRISH BIG HOUSE NOVEL

Piedmont 1

Roundtable

Chair: Jonathan Allison, University of Kentucky (jalliso@uky.edu)

- ❖ Kristina Varade, Borough of Manhattan Community College (kvarade@bmcc.cuny.edu)
[Objects of Desire: Maria Edgeworth and Consumer Culture](#)
- ❖ Anna Bedsole, University of Kentucky (annastone@outlook.com)
[The Anxiety of Inheritance: the Orphaned Heiress in Sheridan Le Fanu's *Uncle Silas*](#)
- ❖ Heather Corbally Bryant, Wellesley College (hbryant@wellesley.edu)
[Writing To the End: A New Reading of Elizabeth Bowens Last Years](#)
- ❖ Sarah Harsh, Emory University (sarah.harsh@emory.edu)
[Remembering the Great War in Elizabeth Bowen's *A World of Love*](#)
- ❖ Jill Brady Hampton, University of South Carolina - Aiken (jillH@usc.edu)
[Sporting Memory in Somerville and Ross's *R.M. Stories*](#)
- ❖ Jonathan Allison, University of Kentucky (jalliso@uky.edu)
[Big House Fiction in the 1970s: J. G. Farrell's *Troubles* and Caroline Blackwood's *Great Granny Webster*](#)

05-18 HUMOR AND/AS CRITIQUE IN HIGH/LOW ART

Piedmont 2

Chair: Dan Abitz, Georgia State University (dabitz1@gsu.edu)

- ❖ Joshua Cohen, Emory University (joshua.laurence.cohen@emory.edu)
[Race and Masculinity in *Arrested Development*](#)
- ❖ Amber Cresgy, Florida State University (alc10d@my.fsu.edu)
[The Uses of Laughter: On the Intersection of Comedy and Horror in Charles Chesnutt's "Dave's Neckliss" and Jordan Peele's *Get Out*](#)
- ❖ Dan Abitz, Georgia State University (dabitz1@gsu.edu)
"This is me now!": Gene's Gender Play in *Bob's Burgers*

05-19 HIGH ART, LOW ART, AND HIGH/LOW CULTURES IN THE US SOUTH

Piedmont 3

Chair: Eloise A. Whisenhunt, Young Harris College (eawhisenhunt@yhc.edu)

- ❖ Eloise A. Whisenhunt, Young Harris College (eawhisenhunt@yhc.edu)
["So Haply Formed on Pork and Pone": Poet and Novelist Eugene Walter's *American Cooking Southern Style* and Its Influence](#)
- ❖ Jill Fennell, University of Tennessee, Knoxville (jfennell3@vols.utk.edu)
[The Perverse Pleasure of White Nationalism: A Reading of Thomas Dixon's *The Clansman*](#)
- ❖ Robert Donahoo, Sam Houston State University (eng_rxd@shsu.edu)
[Borderline Artists: Artist Figures in the Late Fiction of Flannery O'Connor](#)

05-20 EXPLORING QUEERNESS AND BORDERS IN/OF HIGH AND LOW ART

Piedmont 4

Chair: Olivier Le Blond, University of North Georgia (olivier.leblond@ung.edu)

- ❖ Willie Tolliver, Agnes Scott College (wtolliver@agnesscott.edu)
[Coming Out Across Cultural Borders: Barry Jenkins's *Moonlight* and Andre Techine's *Being Seventeen*](#)
- ❖ Derrick King, University of Florida (dk987@ufl.edu)
[High Modernism, Low Pulp, and the Boundaries of Queerness: Cold War Archives in *The Cosmopolitans* and *A Thin Bright Line*](#)
- ❖ Jennifer Hagen Forsberg, Clemson University (jforsbe@clemson.edu)
["Closet Capitalists at Heart": Queer-Class Economy in the Work of John Waters](#)
- ❖ Olivier Le Blond, University of North Georgia (olivier.leblond@ung.edu)
[The Art of Drag: Low Art or High Art?](#)

05-21 FRENCH III

Piedmont 5

Chair: Jay Lutz, Oglethorpe University (jlutz@oglethorpe.edu)

Secretary: Olga Amarie, Georgia Southern University (oamarie@georgiasouthern.edu)

- ❖ Martine Boumtje, Southern Arkansas University (meboumtje@saumag.edu)
[Education et pratiques artistiques dans *la Vie est belle* de Dieudonn Ngangura Mweze](#)
- ❖ Irina Markina-Baum, Princeton University (imarkina@princeton.edu)
[Reinventing Lyricism, Rethinking Reading: Modern Visual Culture in Guillaume Apollinaire's "Lettre-Ocan"](#)
- ❖ Tanya Mushinsky, Oklahoma State University (tanyamushinsky08@gmail.com)
[Solitude, a Result of Emigration from France from 1789 to 1815, in the Inauguration of the Romantic Movement in Literature in the French Language](#)
- ❖ Michelle Lanchart, New York University (ml2831@nyu.edu)
[Postmodernism as the Foundation for the Reemergence of the Fantastic Mode in Jean Echenoz's *Au piano* and Sylvie Germain's *Hors champ*](#)

05-22 MARXIST LITERARY GROUP

Piedmont 6

Chair: Pinki Arora, Independent Scholar (pinkiarora21@yahoo.com)

- ❖ Eric Morales-Franceschini, University of Georgia (emf@uga.edu)
[*¡Pa'trás!*: Barrio Memories and Disavowals of the Impossible](#)
- ❖ Emily Rich, Guilford Technical Community College (emilyegrinch@outlook.com)
["Scope for Elbow and Mind": Industrial Labor and Working-Class Culture in the Nonfiction of Jack Hilton](#)
- ❖ Pinki Arora, Independent Scholar (pinkiarora21@yahoo.com)
[Money, a Revolutionizing Power in the Novels of F. Scott Fitzgerald: A Marxist Approach](#)

05-24 THE HIGH AND LOW OF ART, SELF, AND LANGUAGE IN WALKER PERCY'S WORK

Piedmont 8

Chair: Karey Perkins, University of South Carolina Beaufort (kareyperkins@gmail.com)

- ❖ Paul Fortunato, University of Houston (paul.fortunato5505@gmail.com)
[Percy's Implicit Philosophy of Art in *Lost In The Cosmos*](#)
- ❖ Hillary McDonald, Elon University (hmcDonald2@elon.edu)
[Desert Places: Percy, Frost, and the Final Frontier](#)
- ❖ Marshall Smith, Independent Scholar (mhsmithjrlaw@gmail.com)
[Will, Allison, and Ludwig: A Study of Wittgenstein's Language Theory in *The Second Coming*](#)
- ❖ Kenneth Ketner, Texas Tech University (Kenneth.Ketner@ttu.edu)
[Walker Percy's Search for a Coupler](#)

(06) SATURDAY 8:30AM-10:00AM**06-01 TEACHING LANGUAGE AND CULTURE ONLINE**

Ansley 1

Chair: Christine Ristaino, Emory University (cristai@emory.edu)

- ❖ Judy Raggi Moore, Emory University (langjrm@emory.edu)
[Creating an On-Line Class in Synchronous and Asynchronous Time](#)
- ❖ Simona Muratore, Emory University (smurato@emory.edu)
[Class Implementation and Management](#)
- ❖ Angela Porcarelli, Emory University (angela.porcarelli@emory.edu)
[Learning Goals and Assessment](#)
- ❖ Hong Li, Emory University (hli01@emory.edu)
Christine Ristaino, Emory University (cristai@emory.edu)
[Teaching Culture and the Flipped Classroom](#)

06-02 HIGH ART ON THE SMALL SCREEN: TV NOIR AND “THE TWILIGHT ZONE”

Ansley 2

Chair: Sean Dugan, Mercy College (sdugan@mercy.edu)

Secretary: Myrna J. Santos, English Made Easy (eslcare@aol.com)

- ❖ Marlisa Santos, Nova Southeastern University (santos@nova.edu)
[Just Like I Don't Belong: Uncanny Noir in the *Twilight Zone*](#)
- ❖ Richard Medoff, Mercy College (rmedoff@mercy.edu)
[From the Middle Ground between Light and Shadow: *Twin Peaks*, *Lost*, and *The Leftovers*](#)
- ❖ Sean Dugan, Mercy College (sdugan@mercy.edu)
[Perchance to Dream: A Dream for Tranquility](#)

06-03 CARSON MCCULLERS' HIGH/LOW ARTISTIC INFLUENCES AND SUCCESSORS

The Carson McCullers Society and The Carson McCullers Center for Writers and Musicians

Ansley 3

Chair: Alison Graham-Bertolini, North Dakota State University (alison.bertolini@ndsu.edu)

- ❖ Alison Graham-Bertolini, North Dakota State University (alison.bertolini@ndsu.edu)
[Consuming “The Jockey” by Carson McCullers](#)
- ❖ Tim A. Ryan, Northern Illinois University (tryan@niu.edu)
[You Might as Well Listen to the Chain Gang: The Ballad of the Sad Cafe and the 1940s Folk-Music Boom](#)
- ❖ Eleanor McDonald, Independent Visual Artist (emcd@netspace.net.au)
[DESIRE. CAUGHT AND LOOSE: A visual interpretation of the Literary Inland in the work of Carson McCullers](#)

06-04 NEOLIBERALISM IN LITERATURE AND MEDIA STUDIES

Ansley 4

Chair: Michael Blouin, Milligan College (MJBlouin@milligan.edu)

- ❖ Romy Rajan, University of Florida (rrian@ufl.edu)
[The High, the Low, and “depthlessness”: Anglophone Novels in the Neoliberal Era](#)
- ❖ Monica DePaul, Independent Scholar (m.p.depaul@unf.edu)
[Emperor of Intergalactic Real Estate: *Dragon Ball Z's* Allegory of Trump-Era America](#)
- ❖ Maryam El-Shall, Embry-Riddle Aeronautical University (elshalmh@gmail.com)
[From Risk to Terror: Islamist Conspiracies and the Paradoxes of Post-9/11 Government](#)
- ❖ Michael Walonen, St. Peter's University (mwalonen@saintpeters.edu)
[Neoliberal Globalization in the Post Structural Adjustment Nigerian Fiction of Adaobi Tricia Nwaubani and F. Odun Balogun](#)

06-05 ITALIAN II (1600-PRESENT)

Ansley 5

Chair: Giovanna Summerfield, Auburn University (summegi@auburn.edu)

- ❖ Claudia Karagoz, Saint Louis University (ckaragoz@slu.edu)
[Embodied Encounters: Women and Migration in Christiana De Caldas Brito's Writing](#)
- ❖ Shelton Bellew, Brenau University (sbellew@brenau.edu)
[Understanding Gomorra as Biblical Horror](#)
- ❖ Rosario Pollicino, Western University (rpollici@uwo.ca)
[Ruins as Borders: The Fluidity of the Italian Post-Colonial Experience](#)
- ❖ Claudia Romanelli, The University of Alabama (cromanelli@ua.edu)
[Tiziano Scarpa's Illustrated Narratives](#)

06-06 MAGIC OR MENDACITY? HARRY POTTER AND MUGGLE POLITICS

Ansley 6

Chair: Leslie Bickford, Winthrop University (bickfordl@winthrop.edu)

Respondent: Lana Whited, Ferrum College (lwhited@ferrum.edu)

- ❖ Megan Fowler, University of Florida (mjfowler@ufl.edu)
[“White Skin Was Never Specified”: Racebending in the Harry Potter Fandom](#)
- ❖ Leslie Bickford, Winthrop University (bickfordl@winthrop.edu)
[“Well, it changes every day, you see”: Harry Potter, Donald Trump, and the Press in Politics](#)

06-08 RACE AND RESISTANCE

College English Association II

Ansley 8

Chair: Steve Brahle, Palm Beach State College (brahleks@palmbeachstate.edu)

- ❖ Lynne Simpson, Presbyterian College (lsimpson@presby.edu)
[Re-Reading *Zone One* in Trumpland](#)
- ❖ Richard De Prospro, Washington College (rdeprospro2@washcoll.edu)
[Race Mixing/Genre Mixing/Culture Mixing: Trevor Noah's *Born a Crime*](#)
- ❖ Olivia Donaldson, University of Maine at Farmington (s.donaldson@maine.edu)
[Border Crossings: *Sex and the City* Goes to Ghana](#)
- ❖ Anca Garcia, Valdosta State University (aogarcia@valdosta.edu)
[Western Movies and Their Role in Resistance and Transition: Romania as a Case Study](#)

06-09 THE AVANT-GARDE AND MODERN VISUAL CULTURE: AT THE CROSSROADS OF HIGH AND LOW ART

Augusta A

Chair: Leticia Perez Alonso, Jackson State University (leticia.p.alonso@jsums.edu)

- ❖ Jared F. Green, Stonehill College (jgreen@stonehill.edu)
[Primal Scenes: Early Cinema, Primitive Spectators and the Framing of the Modern](#)
- ❖ Antonio Rivas, Dickinson College (rivasa@dickinson.edu)
[From the Arena to the Arts: The Circus in the Avant-Garde](#)
- ❖ Jonathan Fardy, Idaho State University (jonathanfardy@gmail.com)
["Business Angel": H.P. Robinson and the Business of Art](#)
- ❖ Leticia Perez Alonso, Jackson State University (leticia.p.alonso@jsums.edu)
[Surrealist Objects and Kitsch](#)

06-10 IDENTITY AND SHADOW AND THE SPACES BETWEEN

Augusta B

Chair: Rick Bombard, Georgia Highlands College (rbombard@highlands.edu)

- ❖ Julie Kozee, Georgia Highlands College (jukoze@highlands.edu)
[Blurring the Line Between Biographer and Fan: Creating a Folk Hero from the Ashes of Runaway Drifter Christopher McCandless](#)
- ❖ Steven Stuglin, Georgia Highlands College (sstuglin@highlands.edu)
[Fan Group Collective Identities: Cultural Divides Between Fandoms at Dragon Con](#)
- ❖ Mackleen Desravines, Georgia Highlands College (mdesravi@highlands.edu)
[The Selfie in Class](#)

06-11 REINVENTING GREAT BOOKS FOR THE TWENTY-FIRST CENTURY: TEACHING THE BILDUNGSROMAN

Reinventing Great Books for the Twenty-First Century

Augusta C

Chair: George Hovis, State University of New York at Oneonta (george.hovis@oneonta.edu)

Secretary: Tara Powell, University of South Carolina (tftpowell@gmail.com)

- ❖ Trudier Harris, The University of Alabama (tharris13@ua.edu)
[The Limits of Lovemaking: Infertility in *Their Eyes Were Watching God*](#)
- ❖ Paula Gallant Eckard, UNC Charlotte (pgeckard@uncc.edu)
[Teaching the Familiar and the Fantastic in Thomas Wolfe's *Look Homeward, Angel*](#)
- ❖ David Radavich, Eastern Illinois University (radavich@earthlink.net)
[Goethe's *The Sorrows of Young Werther* as Prototypic Anti-Bildungsroman](#)
- ❖ Thomas Jackson Rice, University of South Carolina at Columbia (tomrice@sc.edu)
James Joyce and the Snap-Chat Generation: Teaching *A Portrait* Today

06-12 TIME, SPACE, AND EPISTEMIC VIOLENCE IN HEMISPHERIC AMERICAN LITERATURE

Augusta D

Chair: Jenna Sciuto, Massachusetts College of Liberal Arts (j.sciuto@mcla.edu)

- ❖ Shun Kiang, Case Western Reserve University (shunkiang@gmail.com)
[Magical Thinking and the Relocation of Self in Shani Mootoo's *Cereus Blooms at Night*](#)
- ❖ D.E. St. John, Georgia State University (dstjohn1@gsu.edu)
[Agential Landscapes: Material Time and Place in the Poetry of Derek Walcott and Audre Lorde](#)
- ❖ Shannon Zinck, University of South Florida (stivnan@mail.usf.edu)
[Spatial Disorder in Norman Mailer's *American Dream*](#)

06-13 ROBERT PENN WARREN AND TIME

Robert Penn Warren Circle

Augusta E

Chair: Kyle Taylor, West Georgia Technical College (kyle.taylor@westgatech.edu)

- ❖ Daniel Pizappi, University of Tennessee Knoxville (dpizappi@vols.utk.edu)
["Just learning how to live": Eternity and the TV-Lit Pop South of *The Cave*](#)
- ❖ Mary Cuff, The Catholic University of America (92schuhrieme@cua.edu)
[The Dead Hand of the Past: Reading Warren's "Mortmain" in Light of Melville's *Clarel*](#)
- ❖ Charlotte Beck, University of South Carolina Beaufort (ch-beck@roadrunner.com)
[Warren's Criticism in the Era of Autocracy](#)

06-14 LITERATURE AND CULTURE OF THE FIN DE SIÈCLE IN ENGLAND

Augusta F

Chair: Anita Turlington, University of North Georgia (anita.turlington@ung.edu)

- ❖ Anita Turlington, University of North Georgia (anita.turlington@ung.edu)
[The New Woman Writers and the Carnavalesque: Writing Toward Openness and Androgyny at Century's End](#)
- ❖ Abby Nichols, Appalachian State University (nicholsam@appstate.edu)
[Masculinity in Moderation: The Troubled Gender and Sexuality of Dorian Gray and Sherlock Holmes](#)
- ❖ Rebekah Greene, Georgia Institute of Technology (gre926@gmail.com)
[Smashed, Broken, Ugly, and Strange: Bodies of Evidence in "The Adventure of the Six Napoleons"](#)
- ❖ Calabria Turner, Georgia College and State University (calabria.turner@bobcats.gcsu.edu)
[The \(Dis\)ease of Maturation: Gender and Adulthood in J.M. Barrie's *Peter Pan*](#)

06-15 ADAPTING THE CINEMA'S GOOD, THE BAD AND THE UGLY

Association of Adaptation Studies A

Augusta G

Chair: Melissa Crofton, Florida Institute of Technology (mcrofton@fit.edu)

Co-Chair: Daniel Singleton, University of Rochester (dsingle7@gmail.com)

- ❖ Dennis Perry, Brigham Young University (dperry@byu.edu)
[Re-Imagining Beatnik Cinema: Roger Corman's *Bucket of Blood*](#)
- ❖ Daniel Singleton, University of Rochester (dsingle7@gmail.com)
[Memorializing and Mocking the Worst Director Ever? The Ideological Function of Amateurishness and Professionalism in Tim Burton's *Ed Wood*](#)
- ❖ Melissa Crofton, Florida Institute of Technology (mcrofton@fit.edu)
[High Art or Low Art? The Case of Tolkien's *The Hobbit* and Peter Jackson's *Hobbit* Trilogy](#)

06-16 TEACHING SHAKESPEARE TO NON-MAJORS

Augusta H

Chair: M. Tyler Sasser, The University of Alabama (mtsasser@ua.edu)

Co-Chair: Nicholas R. Helms, The University of Alabama (nrhelms@ua.edu)

- ❖ M. Tyler Sasser, The University of Alabama (mtsasser@ua.edu)
[Shakespeare and the 200-Level Literature Survey](#)
- ❖ Hugh Davis, Piedmont College (hdavis@piedmont.edu)
[Shakespeare: A Cannibal Feast](#)
- ❖ Lillian Purdy, Louisiana College (Lillian.Purdy@lacollege.edu)
[Teaching Shakespeare's *Othello* in Disney's *Beauty and the Beast* World](#)
- ❖ Joseph Mills, University of North Carolina School of the Arts (millsjr@unca.edu)
[What the Witches Wear: Entering the World of *Macbeth*](#)

06-17 NEW DIRECTIONS IN AFRICANA LITERATURE I

Piedmont 1

Chair: McKinley E. Melton, Gettysburg College (mmelton@gettysburg.edu)

Co-Chair: Shauna M. Morgan, Howard University (shauna.kirlew@howard.edu)

- ❖ Shauna M. Morgan, Howard University (shauna.kirlew@howard.edu)
[Diasporan Cultural Borders: Race and Ethnic Identity in Contemporary African Literature](#)
- ❖ Laura Edmunds, Georgia State University (ledmunds@gsu.edu)
[New Directions in Nnedi Okorafor's Binti Series](#)
- ❖ Allia Abdullah-Matta, LaGuardia Community College (amatta@lagcc.cuny.edu)
[Street Sculpted Bodies & Voices in the Museum and at the Park](#)

06-18 CHANGING FORMS HIGH AND LOW IN THE EARLY MODERN PERIOD

Southeast Renaissance Conference

Piedmont 2

Chair: Ruth McIntyre, Kennesaw State University (rmcinty1@kennesaw.edu)

Secretary: Dan Mills, University of Georgia (sdm99366@uga.edu)

- ❖ Dan Mills, University of Georgia (sdm99366@uga.edu)
[Žižek and Luther: Theological Scatology](#)
- ❖ Tom Embry, Independent Scholar (tandkembry@bellsouth.net)
[Twelfth Night's "Fustian Riddle": A Puzzle with No Solution?](#)
- ❖ Joe Keener, Indiana University, Kokomo (keenerj@iuk.edu)
[The Cognition and Performance of Resonant Temporalities in *Richard III*](#)

06-19 NINETEENTH-CENTURY POPULAR PRINT CULTURE

Society for the History of Authorship, Reading and Publishing (SHARP)

Piedmont 3

Chair: Melissa Edmundson Makala, Clemson University (me.makala@gmail.com)

- ❖ Elizabeth Shand, The University of North Carolina at Chapel Hill (elshand@live.unc.edu)
[Overcrowded into a Few Grooves of Usefulness: Expanding Spaces of Female Production through the Victoria Press](#)
- ❖ Gabrielle Borders, Southern Illinois University, Edwardsville (gborder@siue.edu)
[Making Queer Space in Nineteenth-Century Book History and the Digital Humanities](#)
- ❖ Silvia Valisa, Florida State University (svalisa@fsu.edu)
[Science Divulgarion in Nineteenth-Century Italy: Sonzogno and L'igiene popolare](#)

06-20 MYTH, AGENCY AND TRANSGRESSION IN CONTEMPORARY IRISH POETRY

Piedmont 4

Chair: Jonathan Allison, University of Kentucky (jalliso@uky.edu)

- ❖ Helen Emmitt, Centre College (helen.emmitt@centre.edu)
[Trangressions and Taboos: Caitrona O'Reilly's *Geis*](#)
- ❖ Jessica O'Hara, Pennsylvania State University (jessicaohara@psu.edu)
[Vernacular Truths: Contemporary Irish Women's Poetry](#)
- ❖ Haley Eazor, University College London (haleyeazor@mac.com)
['but it's the muteness in my hands': Ideas of Agency and Authenticity in Tara Bergin's *This is Yarrow*](#)
- ❖ Anna Bedsole, University of Kentucky (amst257@uky.edu)
["My ghosts come striding:" The Power of the Past in Seamus Heaney's "Glanmore Sonnets"](#)

06-21 HISPANIC LITERATURES AND ARTS: BEYOND BOUNDARIES (A)

Piedmont 5

Chair: Ignacio Rodeño Iturriaga, The University of Alabama (ignacio.f.rodено@ua.edu)

- ❖ María Mercedes Carrión, Emory University (mcarrio@emory.edu)
[Jardines islámicos al reves. Vegetación, ornamentación y poesía en La Alhambra](#)
- ❖ Harry Veléz Quinones, University of Puget Sound (velez@pugetsound.edu)
[Ni Sirena es Psique ni el jamon sabe a jamon: Amor, deseo y representación visual en El amor enamorado \(1624-30\) de Lope de Vega](#)
- ❖ Ignacio Rodeño Iturriaga, The University of Alabama (ignacio.f.rodено@ua.edu)
["Antes de la literatura fue la pintura": Rodríguez Julia observa a Campeche](#)
- ❖ Efraín Barradas, University of Florida (barradas@latam.ufl.edu)
[Carlos Monsivais y Leopoldo Mendez: coleccionista y comentarista](#)

06-22 NABOKOV'S SHORT FICTION

International Vladimir Nabokov Society

Piedmont 6

Chair: Eric Hyman, Fayetteville State University (ehyman@uncfsu.edu)

- ❖ Eric Hyman, Fayetteville State University (ehyman@uncfsu.edu)
["Details of a Sunset" and Beyond](#)
- ❖ William Robert, Syracuse University (wrobert@syr.edu)
[Signs and Presents](#)
- ❖ Zoran Kuzmanovich, Davidson College (zokuzmanovich@davidson.edu)
["Some more about that room, please": Nabokov and Grief](#)

06-24 TECHNE AND AISTHĒSIS IN THE WORK OF ART

Piedmont 8

Chair: Josh Dawson, University at Buffalo (jdawson3@buffalo.edu)

Co-Chair: Jake Nabsny, University at Buffalo (jakenaba@buffalo.edu)

- ❖ Josh Dawson, University at Buffalo (jdawson3@buffalo.edu)
[The Hidden Spindles of Art and Technology: On Walter Benjamin's Modernism](#)
- ❖ Jake Nabsny, University at Buffalo (jakenaba@buffalo.edu)
[Art as Technique](#)
- ❖ Chris Smith, University of Florida (csmith32@ufl.edu)
["Place" and Space: Lines as Deconstruction](#)

(07) SATURDAY 10:15AM-11:45AM**07-01 PERFORMING GENDER: CULTURAL IDEALS, EXPECTATIONS, AND REPRESENTATIONS OF GENDER IN AMERICAN AND BRITISH CULTURE B**

Ansley 1

Chair: Loretta Clayton, Middle Georgia State University (loretta.clayton@gmail.com)

- ❖ Sabrina Wengier, Middle Georgia State University (sabrina.wengier@mga.edu)
[Narrative Performance in Tahar Ben Jelloun's *The Sand Child*](#)
- ❖ Kristi Richard Melancon, Mississippi College (kmelancon@mc.edu)
[Patriotic and Well Intentioned Ladies: Black Women's Sexual and Gender Normativity as a Discourse of Power in *The New Orleans Tribune*](#)
- ❖ Geoffrey A. Wright, Samford University (gawright@samford.edu)
["I'm a soldier, not a gender": The Iraq War and the Double Bind of Being a Woman in Combat](#)
- ❖ Ashley Simmons, Bowie State University (apsimmons86@gmail.com)
[Overcompensating Masculinity in Zora Neale Hurston's "Sweat"](#)

07-02 INNOVATIONS AND TECHNOLOGY IN THE CLASSROOM**American Association of Italian Studies**

Ansley 2

Chair: Ioana Raluca Larco, University of Kentucky (ioana.larco@uky.edu)

Co-Chair: Silvia Giovanardi Byer, Park University (silvia.byer@park.edu)

- ❖ Moira DiMauro-Jackson, Texas State University (md11@txstate.edu)
[The Italian Virtual Classroom: A Unique Multimedia Method](#)
- ❖ Silvia Tiboni-Craft, Wake Forest University (tibonis@wfu.edu)
[Teaching Language Proficiency and Digital Literacy Through Photographic Storytelling](#)
- ❖ Elda Buonanno Foley, Iona College (ebuananno@iona.edu)
[Engaging the Class with the Digital Textbook](#)

07-03 THE ZOMBIE SWARM: LOW ART AS HYPEROBJECT

Ansley 3

Chair: Chris Cairney, Middle Georgia State University (christopher.cairney@mga.edu)

Secretary: Lee Simmons, Middle Georgia State University (lee.simmons@mga.edu)

- ❖ Keith Hamon, Middle Georgia State University (keith.hamon@mga.edu)
[Engaging the Hyperobject Amid the Social Media Text Swarm](#)
- ❖ Craig Coleman, Mercer University (coleman_c@mercer.edu)
[High Art/Low Art: Borders and Boundaries in Pop Culture](#)
- ❖ Lee Simmons, Middle Georgia State University (lee.simmons@mga.edu)
[Consumption, Communication, and the Zombie Swarm: The Print as Hyperobject in the New Now](#)

07-04 NATHANIEL HAWTHORNE IN AMERICAN POPULAR CULTURE THEN AND NOW

Ansley 4

Chair: Christopher Diller, Berry College (cdiller@berry.edu)

- ❖ Christopher Diller, Berry College (cdiller@berry.edu)
["The Minister's Black Veil": Theological and Democratic Authority in the Age of Jackson](#)
- ❖ Danielle Cofer, University of Rhode Island (daniellecofer@uri.edu)
[The Ambitious Death](#)
- ❖ Walter Squire, Marshall University (squirew@marshall.edu)
[Hawthorne, Scientific Anxieties, and Mad Scientist Films](#)

07-05 MUSLIMS IN AMERICA

Ansley 5

Chair: Mahwash Shoaib, Central Piedmont Community College (mahwashshoaib@hotmail.com)

- ❖ Farisa Khalid, George Washington University (fakhalid52@email.gwu.edu)
[Secularism and Postcolonial Cosmopolitanism in the Fiction of Zia Haider Rahman and Tahmima Anam](#)
- ❖ Esra Santesso, University of Georgia (santesso@uga.edu)
[Islam and the Graphic Novel](#)
- ❖ Melanie Trexler, Roanoke College (melanie.trexler@gmail.com)
[Ms. Marvel: Visualizing the Construction of Muslim American Identities](#)
- ❖ Matthew Spencer, Middle Tennessee State University (m1s8a@mtmail.mtsu.edu)
[Live from Trapistan: Postnational Cool in Contemporary Hip-Hop](#)

07-06 POPULAR SOUND AND LITERATURE: CULTURE AT THE CROSSROADS

Music and Fiction

Ansley 6

Chair: William Palmer, University of Mississippi (wpalmer@go.olemiss.edu)

- ❖ Alexander Lamala, Claremont Graduate University (alexander.lamala@cgu.edu)
[La Jablesse: Latinx Goth Femininity in *The Brief Wondrous Life of Oscar Wao*](#)
- ❖ Joseph Pizza, Belmont Abbey College (JosephPizza@bac.edu)
[Serial Improvisation in Nathaniel Mackey's Fiction](#)
- ❖ Shahara'Tova Dente, Mississippi Valley State University (shaharatovadente@gmail.com)
["99 Problems, but Learning Ain't One": Using Hip Hop's Contribution to Social Change in Academic Spaces](#)

07-08 NEW DIRECTIONS IN AFRICANA LITERATURE II

Ansley 8

Chair: Shauna M. Morgan, Howard University (shauna.kirlew@howard.edu)

Co-Chair: McKinley E. Melton, Gettysburg College (mmelton@gettysburg.edu)

- ❖ Hannah Nahm, University of California, Los Angeles (hnahm@college.ucla.edu)
[Passing, Race, and the Ethics of the Neighbor in Willard Savoy's *Alien Land*](#)
- ❖ Christel N. Temple, University of Pittsburgh (cnt15@pitt.edu)
[Art, Popular Culture, and Social Function: Transcending Expectations of Lorraine Hansberry's *Raisin in the Sun*](#)
- ❖ McKinley E. Melton, Gettysburg College (mmelton@gettysburg.edu)
[Ours is a Long Love Song: Contemporary Chicago and the Literary Legacy of Black Writers](#)

07-09 A TRIBUTE TO THE LITERARY LEGACY OF JUDITH ORTIZ COFER A

Augusta A

Chair: Rafael Ocasio, Agnes Scott College (rocasio@agnesscott.edu)

- ❖ Hugh Ruppensburg, University of Georgia (hruppensburg@uga.edu)
- ❖ Christy Desmet, University of Georgia (cdesmet@uga.edu)
- ❖ Stephen Corey, The George Review (scorey@uga.edu)
- ❖ Magdalena Maíz-Peña, Davidson College (mapena@davidson.edu)
Life-Writing Textures, Gender & Material Culture in *Bailando en Silencio*: Escenas de una niñez puertorriqueña

07-10 INTERNATIONAL DETECTIVE FICTION: EXPANDING BORDERS, CHALLENGING BOUNDARIES

International Detective Fiction

Augusta B

Chair: Patricia Worrall, University of North Georgia (patricia.worrall@ung.edu)

Co-Chair: Michelle Gilstrap, University of North Georgia (michelle.m.gilstrap@ung.edu)

- ❖ Katherine Ostrom, Emory University (katherine.ostrom@emory.edu)
[Missing Female Models in Latin American Detective Fiction: The Cases of Sonia Coutinho and Marcela Serrano](#)
- ❖ Emmy Dixon, University of North Georgia (emmy.dixon@ung.edu)
[False Forward: Reinforcing Gender and Race Boundaries in *The No. 1 Ladies' Detective Agency*](#)
- ❖ Michelle Gilstrap, University of North Georgia (michelle.m.gilstrap)
[Flying Over Borders: Adaptations of *The Girl with the Dragon Tattoo* across Various Media](#)
- ❖ Patricia Worrall, University of North Georgia (patricia.worrall@ung.edu)
[Challenging and Questioning Cultural/Gender Boundaries in *Finding Nouf* by Zoe Ferraris](#)

07-11 BLACK BIOTECHNOGRAPHIES: GRAFTING HUMANITIES AND SCIENCES TO EXCAVATE BLACK ATLANTIC NARRATIVES

Literary Criticism Discussion Circle

Augusta C

Chair: Kameelah L. Martin, College of Charleston (kameelah.martin@outlook.com)

- ❖ Elizabeth J. West, Georgia State University (ewest@gsu.edu)
[Science, Technology and the Senses: A Multi-Disciplinary Approach to Black Atlantic Life Writing](#)
- ❖ Mario Chandler, Oglethorpe University (mchandler@oglethorpe.edu)
DNA and My Quest for Black Gold: Unearthing African Ancestry in Spaces Near and Far
- ❖ Kameelah L. Martin, College of Charleston (kameelah.martin@outlook.com)
[Rosewood, Rape, & the Politics of Respectability](#)

07-12 PULITZER-WINNING FEMALE PLAYWRIGHTS

Georgia and Carolinas College English Association (GCCEA)

Augusta D

Chair: Lee Jones, Georgia State University (ljones109@gsu.edu)

Secretary: Alyse Jones, Georgia State University (ajones250@gsu.edu)

- ❖ Deborah Hull, Independent Scholar (dbrahinatl@gmail.com)
[Love on the Stage, War on the Page: How Paula Vogel Excises Trauma with Art\(ifice\)](#)
- ❖ Eli Jones, Auburn University (ebj0006@tigermail.auburn.edu)
[Networks of Recovery in Quiara Alegria Hudes's "Water by the Spoonful"](#)
- ❖ Alyse Jones, Georgia State University (ajones250@gsu.edu)
Lee Jones, Georgia State University (ljones109@gsu.edu)
[Giving Voice to the Powerless: Lynn Nottage's "Ruined"](#)

07-13 COMMUNITY ENGAGEMENT IN STUDY ABROAD PROGRAMS: OPPORTUNITIES, ASSIGNMENTS, AND RESEARCH

Augusta E

Roundtable

Chair: Lara Smith-Sitton, Kennesaw State University (lsmith11@kennesaw.edu)

[Community Engagement in Study Abroad Programs: Opportunities, Assignments, and Research](#)

- ❖ Luc Guglielmi, Kennesaw State University (lguglie1@kennesaw.edu)
- ❖ Shirley Kagan, Hampden-Sydney College (skagan@hsc.edu)
- ❖ Joan McRae, Middle Tennessee State University (joan.mcrae@mtsu.edu)
- ❖ Carola Mattord, Kennesaw State University (cmattord@kennesaw.edu)
- ❖ Ruth Sanchez-Imizcoz, Sewanee: The University of the South (rsanchez@sewanee.edu)
- ❖ Melissa McLeod, Georgia State University (mmcleod1@gsu.edu)
- ❖ Lara Smith-Sitton, Kennesaw State University (lsmith11@kennesaw.edu)
- ❖ Giovanna Summerfield, Auburn University (summegi@auburn.edu)
- ❖ Nicky Hamilton, Sewanee: The University of the South (nhamilton@sewanee.edu)

07-14 MILTON B

Augusta F

Chair: Matthew Dolloff, Georgia State University (mdolloff@gsu.edu)

- ❖ Miriam Mansur, Federal University of Minas Gerais - Brasil (miriammansur2@gmail.com)
[Milton and Popular Culture: The Presence of Milton's Texts on the YouTube Biblical Videos about the Story of Creation of Adam and Eve for Kids](#)
- ❖ Shanelle Kim, Claremont Graduate University (shanelle.kim@cgu.edu)
[Modes of Comparison: Evil, the East, and England in Book I of Milton's Paradise Lost](#)
- ❖ Thomas P. Carroll, Georgia State University (hcarroll1@gsu.edu)
[Milton's Triad: Substance, Temporality, and Fallenness in Paradise Lost](#)

07-15 ADAPTING ON STAGE AND SCREEN

Association of Adaptation Studies II

Augusta G

Chair: Glenn Jellenik, University of Central Arkansas (gjellenik@uca.edu)

Co-Chair: Lissette Lopez Szwydky, University of Arkansas (lissette@uark.edu)

- ❖ Glenn Jellenik, University of Central Arkansas (gjellenik@uca.edu)
[Cultural Identity and Imperialism: Adaptation and the Rehearsal of British Character](#)
- ❖ Lissette Lopez Szwydky, University of Arkansas (lissette@uark.edu)
[Adaptations, Toy Theaters, and Transmedia Storytelling in the Nineteenth Century](#)
- ❖ Thomas Johnson, University of Florida (tdjohnson@ufl.edu)
[The Limits of Subversion: Adaptation Anxiety and Disney's *Into the Woods*](#)
- ❖ Carol Poole, Edge Hill University (pollec@edghill.ac.uk)
Network-ready *Pride and Prejudice* as Proof of Transmediality, Agency, and Association

07-16 VOICES FROM THE TWENTY-FIRST CENTURY COLLEGE COMPOSITION CLASSROOM: PANEL 1

Rhetoric and Composition

Augusta H

Chair: Deborah Coxwell-Teague, Florida State University (dteague@fsu.edu)

- ❖ Deborah Coxwell-Teague, Florida State University (dteague@fsu.edu)
["The Times They Are a Changin'": The Challenges and Rewards of Coping with Our New Reality](#)
- ❖ Lynée Lewis Gaillet, Georgia State University (lgaillet@gsu.edu)
[Consolidation, University Innovation Alliance, and Predictive Analytics—Oh My! Rethinking the English Major in the Wake of Big Data](#)
- ❖ Christina McDonald, Virginia Military Institute (mcdonaldcr@vmi.edu)
[Re-seeing the Study of Literature, Rhetoric, and Composition in the Twenty-First-Century English Major: "We Have a Moment"](#)

07-17 ENGLISH III

Piedmont 1

Chair: Brian McCrea, Flagler College (bmccrea@ufl.edu)

- ❖ Kaley Jamison, Florida State University ()
[A Popish Carnival and the Whore of Babylon: Anti-Catholicism and Royalist Politics in Behn's *The Rover*](#)
- ❖ John Sitter, University of Notre Dame ()
[Pope's Poetics of Thrift](#)
- ❖ Brian McCrea, Flagler College (bmccrea@ufl.edu)
[Frances Burney's Christianity](#)

07-18 THE POWER OF THE PERSON: LIFE WRITING IN AFRICAN LITERATURE

Piedmont 2

Chair: Renée M. Schatteman, Georgia State University (schatteman@gsu.edu)

- ❖ David Uchenna Uwakwe, Federal University of Technology Owerri - Nigeria (davdumga69@yahoo.com)
Glimpses of Igbo Survivalist Poetics in Achebe's *There Was A Country*
- ❖ Doug Kaze, Independent Scholar (dekazemagic@gmail.com)
"I speak this from experience, speak from me": The Poetry of Arthur Nortje as Life Writing
- ❖ Renée Schatteman, Georgia State University (schatteman@gsu.edu)
When the Subaltern Speaks, She Has a Lot to Say: Sindiwe's Magona's Life Writing

07-19 TWENTIETH-CENTURY WOMEN WRITERS IN THE U.S. SOUTH

Piedmont 3

Chair: Jess Libow, Emory University (jlibow@emory.edu)

- ❖ Pam Shearer, William Carey University (pshearer@wmcarey.edu)
[Speaking through Malapropisms in Barbara Kingsolver's *The Poisonwood Bible*](#)
- ❖ Angeline Bullington, University of West Georgia (abullin2@my.westga.edu)
[Leaving a Legacy: Matriarchal Violence in *Bastard Out of Carolina*](#)
- ❖ Marshall Bruce Gentry, Georgia College & State University (bruce.gentry@gcsu.edu)
[Appreciating Astor in Flannery O'Connor's "The Displaced Person"](#)
- ❖ Jess Libow, Emory University (jlibow@emory.edu)
[Unmaking the Disabled Homemaker in Flannery O'Connor's "Good Country People"](#)

07-20 HEMINGWAY'S PERIODICAL PRESENCES: ERNEST WRITES, ERNEST IS WRITTEN ABOUT

Hemingway Society Session

Piedmont 4

Chair: John Fenstermaker, Florida State University (jfenstermaker@fsu.edu)

Secretary: Joseph Flora, University of North Carolina (jflora@email.unc.edu)

- ❖ John Fenstermaker, Florida State University (jfenstermaker@fsu.edu)
[Ernest Writes, Ernest Is Written About](#)
- ❖ Steve Paul, Independent Scholar (stevepaul92@gmail.com)
[Hemingway at Eighteen: Periodical Beginnings](#)
- ❖ Connie Chen, Wellesley College (cchen6@wellesley.edu)
[Judging *The Old Man and the Sea* by its Covers: Fishing for the Relationship Between the Old Men and the Marlin](#)
- ❖ Justin Mellette, Auburn University (justinmellette@gmail.com)
[In Our Time and His: The Afterlives of Ernest Hemingway](#)

07-21 HISPANIC LITERATURES AND ARTS: BEYOND BOUNDARIES (B)

Piedmont 5

Chair: Ignacio Rodeño Iturriaga, The University of Alabama (ignacio.f.rodano@ua.edu)

- ❖ Miguel Angel Herranz Cano, Vanderbilt University (miguel.a.herranz@vanderbilt.edu)
[Nostalgia, memoria, y retales cartográficos de La Habana en la obra de Guillermo Cabrera Infante.](#)
- ❖ Sarah Piazza, Morehouse University (Sarah.Piazza@morehouse.edu)
[Recordando a La Estrella en *Tres tristes tigres*: cómo la pluma pugna por preservar la voz de la bolera](#)
- ❖ Luis Pena, Davidson College (lupena@davidson.edu)
[Staging Tina Modotti on Ink: Graphic Narrative, Popular Culture & Adaptation](#)

07-22 NASCAR AND LITERATURE

Piedmont 6

Chair: Thomas Alan Holmes, East Tennessee State University (holmest@mail.etsu.edu)

- ❖ Kara Russell, East Tennessee State University (russellk1@etsu.edu)
["Good Country People" in Pole Position: NASCAR Culture as Contemporary Southern Gothic](#)
- ❖ Seth Grindstaff, East Tennessee State University (GRINDSTAFFSW@mail.etsu.edu)
[NASCAR's "Anxiety of Influence"](#)
- ❖ Adam Timbs, East Tennessee State University (timbsa@etsu.edu)
[The Intimidator, the Trickster, The American Legend: The Legacy of Dale Earnhardt as Perpetuation of Archetypal Myth](#)
- ❖ Terri Simerly, East Tennessee State University (ZTLS9@mail.etsu.edu)
[Balzac of the Racetrack: A Dandy in the Driver's Seat](#)

07-24

Speculative Fiction A

Piedmont 8

Chair: Lisa Wenger Bro, Middle Georgia State University (lisa.bro@mga.edu)

Co-Chair: Mary Ann Gareis, Middle Georgia State University (mary.gareis@mga.edu)

- ❖ Mary Ann Gareis, Middle Georgia State University (mary.gareis@mga.edu)
[Honorus Jorg Ancrath: the Heroic Anti-Hero of *The Broken Empire*](#)
- ❖ Jongkeyong Kim, Texas Christian University (jongkeyong.kim@tcu.edu)
[Witch on Board: Elizabeth Gaskell's *Lois the Witch* as Transatlantic Meta-narrative](#)

(08) SATURDAY 12:00PM-1:30PM**08-01 PERFORMING GENDER: CULTURAL IDEALS, EXPECTATIONS, AND REPRESENTATIONS OF GENDER IN AMERICAN AND BRITISH CULTURE A**

Ansley 1

Chair: Loretta Clayton, Middle Georgia State University (loretta.clayton@gmail.com)

- ❖ Kathryn Crowther, Georgia State University (kcrowther@gsu.edu)
[Rewriting Women's Roles: Subversive Gender Narratives in Neo-Victorian and Steampunk Fiction, Film, and Cos-Play](#)
- ❖ Mary Morrissey, Simmons College (morrissey.marye@gmail.com)
[Reading Identity: Clothing's Imposition, Recognition, and Defiance of Gendered Expectations in *The Price of Salt* and *Fun Home*](#)
- ❖ Kristy Liles Crawley, The University of North Carolina at Greensboro (kdliles@uncg.edu)
[Reinforcing True Womanhood: Gendered Expectations and Ideals in Nineteenth-Century Dining](#)
- ❖ Loretta Clayton, Middle Georgia State University (loretta.clayton@gmail.com)
[Fashion, Gender, and Popular Studies in Curriculum Design: Teaching at the Intersection of "High" and "Low" Cultures](#)

08-02 FLANNERY O'CONNOR AND LOW CULTURE**Flannery O'Connor Society**

Ansley 2

Chair: Marshall Bruce Gentry, Georgia College (bruce.gentry@gcsu.edu)

- ❖ Stephanie A. Larson, Emory University (Sa.Larson@Emory.edu)
["Conceivably it could have been worse": Reading Disability in Flannery O'Connor through a \(B\)adaptation of "The Life You Save May Be Your Own"](#)
- ❖ Monica Miller, Middle Georgia State University (monica.miller@mga.edu)
[Standing on the Shoulders of Southern Gothic Giants: Flannery O'Connor and R.E.M.](#)
- ❖ Cameron Lee Winter, University of Georgia (clw23543@uga.edu)
["I ain't got any use for it": Contemporary Christian Kitsch and Iconography in Flannery O'Connor's "Parker's Back"](#)

08-03 THEATER AS A SPACE OF COLLECTIVE SELF-EMPOWERMENT

Ansley 3

Chair: Dennis Miller, Clayton State University (DennisMiller@clayton.edu)

Co-Chair: Derrick Vanmeter, Clayton State University (DerrickVanmeter@clayton.edu)

- ❖ Dennis Miller, Jr., Clayton State University (DennisMiller@clayton.edu)
[De-fetishizing Rural Voices: Nicaraguan's Theater Collective's Tecum Umanii's Plays as Empowerment](#)
- ❖ Derrick Vanmeter, Clayton State University (DerrickVanmeter@clayton.edu)
[Pondering the Presidential: Performing \(as\) the Other](#)

08-04 CREATING NARRATIVE SPACES IN WHICH BORDERS DISAPPEAR AND EMERGE IN U.S. LATINA/O AND U.S./CARIBBEAN LITERATURES (B)

Ansley 4

Chair: Forrest Blackbourn, Dalton State College (fblackbourn@daltonstate.edu)

- ❖ Natalie Aikens, Wabash College (aikensn@wabash.edu)
[The Melodrama of Plantation Romance, Race, and Nation: Dion Boucicault's *The Octoroon* and Alejandro Tapia y Rivera's *La cuarterona* "The Quadroon"](#)
- ❖ Allison Libbey Titus, University of Wisconsin-Milwaukee (libbey@uwm.edu)
[Identity and \(Re\)Assimilation in Selected Works by Julia Alvarez and Esmeralda Santiago](#)
- ❖ Eric Morales-Franceschini, University of Georgia (emf@uga.edu)
[This Bridge Called Blackness: The Politics of Kinship in Jorge Luis Sanchez's *Cuba Libre*](#)
- ❖ Forrest Blackbourn, Dalton State College (fblackbourn@daltonstate.edu)
[High Culture and Popular Culture: Yunió's Narrative Play in Junot Díaz's *The Brief Wondrous Life of Oscar Wao*](#)

08-05 ART MUSIC AND POP

Ansley 5

Chair: John Littlejohn, Louisiana School for Math, Science, and the Arts (x7ljo@yahoo.com)

- ❖ Jacqueline Kirkpatrick, Independent Scholar (jacquelinekirkpatrick@gmail.com)
["Where's the show at, man?"](#)
- ❖ Jenny Pyke, Wake Forest University (pykejc@wfu.edu)
[Mars Bars and Mermaids: Marianne Faithfull's Nineteenth-Century Iconography of a Woman in Twentieth-Century Rock Music](#)
- ❖ John Littlejohn, Louisiana School for Math, Science, and the Arts (x7ljo@yahoo.com)
[Nico: The First Krautrock Artist?](#)

08-06 LITERARY MONSTERS B

Ansley 6

Chair: Tracie Provost, Middle Georgia State University (tracie.provost@mga.edu)

- ❖ Sarah Camp, Old Dominion University (sarahcampva@gmail.com)
["Woudst thou like to live deliciously?": The Shifting Paradigm of the Witch Archetype in Contemporary American Culture](#)
- ❖ Shane Trayers, Middle Georgia State University (shane.trayers@mga.edu)
[The Eco-Feminist Monster and the Nature of Cancer in *A Monster Calls*](#)
- ❖ Emily Childers, Florida State University (echilders@fsu.edu)
[Monstrous Women: Violence, Female Addiction, and Recovery in *Nikita*](#)

08-08 PEDAGOGY OF THE LITERATURE CLASSROOM A

Ansley 8

Chair: Thomas Cassidy, South Carolina State University (tcassidy@scsu.edu)

Co-Chair: Ann Marie Francis, University of North Georgia (AnnMarie.Francis@ung.edu)

- ❖ Robin Colby, Meredith College (colbyr@meredith.edu)
[Teaching the Other in Jane Austen's *Emma*: The Gypsy Scene](#)
- ❖ Kendra Parker, Hope College (parker@hope.edu)
["If We Burn, You Burn With Us!": Reflections on Teaching African American Literature at a Private, Christian, Liberal Arts PWI](#)
- ❖ Emily Hall, University of North Carolina at Greensboro (emhall3@uncg.edu)
[In Defense of Difficult Texts: Using Avant-Garde Literature in the Introductory Class Room](#)
- ❖ Shayla M.A. Baxter, Howard University (Shayla.M.Atkins@Howard.edu)
[Two Other Readings Later: A Reflection of Teaching Films on Othering as Literature in Freshman Composition](#)

08-09 A TRIBUTE TO THE LITERARY LEGACY OF JUDITH ORTIZ COFER B

Augusta A

Chair: Rafael Ocasio, Agnes Scott College (rocasio@agnesscott.edu)

- ❖ Lisa Bayer, University of Georgia Press (lbayer@uga.edu)
- ❖ Jenny Gropp, The Georgia Review (jgh@uga.edu)
- ❖ Lorraine López, Vanderbilt University (lorraine.lopez@vanderbilt.edu)
- ❖ Paula Rawlins, University of Georgia (paula.rawlins25@uga.edu)
[From Silence to Song: Reading the Therapeutics of Expression in Judith Ortiz Cofer's *The Meaning of Consuelo*](#)

08-10 ARTS AND ACTIVISM IN ASIAN AMERICAN STUDIES

Augusta B

Chair: Ashley Cheyemi McNeil, Georgia State University (acmcneil1@gsu.edu)

Co-Chair: Alex Howerton, University of South Carolina (howertoa@email.sc.edu)

- ❖ Victoria Chandler, University of South Carolina (vec@email.sc.edu)
[Mourning Guam's Losses in Perez's *From Unincorporated Territory*](#)
- ❖ Rebecca Kumar, Morehouse College (rebecca.kumar@morehouse.edu)
[Becoming Black: Racialization and Incarceration in *The Night Of*](#)
- ❖ Tarika Sankar, University of Miami (tarika.sankar@gmail.com)
[Beyond Postcolonial, Asian Diaspora, and Asian-African Writing: Shailja Patel's *Miqritude* and *Third World Feminism*](#)

08-11 FORM(UL)ATIONS OF GENDER AND GENRE IN HIGH AND LOW ART

Augusta C

Chair: Kristopher Mecholsky, Louisiana State University (kmecho1@lsu.edu)

- ❖ Elizabeth Gardner, Louisiana State University (egard11@lsu.edu)
[Superheroes and Sex Objects: The Centrality of Traditional Gender Roles in *Swamp Thing*](#)
- ❖ Lauryl Tucker, Sewanee: University of the South (vltucker@sewanee.edu)
[Fabric and Fabrication: The Gendered Labor of Narration in *Orlando*](#)
- ❖ Kristopher Mecholsky, Louisiana State University (kmecho1@lsu.edu)
[My Funny Valentine: Burt Reynolds's Vision of Gender and Sexuality in his Crime Films](#)
- ❖ Stella Soojin Kim, Wake Forest University (kimss@wfu.edu)
[Vampires, Vaginas, and Teeth: The Monstrous-Feminine in Two Contemporary Films: *A Girl Walks Home Alone at Night* \(2014\) and *Teeth* \(2008\)](#)

08-12 LENNY ABRAHAMSON AND THE NEW IRISH CINEMA

Augusta D

Chair: Douglas McFarland, Flagler College (dmcfarland@flagler.edu)

- ❖ R. Barton Palmer, Clemson University (ppalmer@clemson.edu)
[Observing Social Class in Abrahamson's *What Richard Did*](#)
- ❖ Douglas McFarland, Flagler College (dmcfarland@flagler.edu)
[Rethinking Authorship in Abrahamson's *Dublin: The Movie*](#)
- ❖ Lee Morrissey, Clemson University (lmorris@clemson.edu)
[The Shortt and Long of It: Pat Shortt and the Trials of Irish Masculinity](#)

08-13 TRANSGRESSING ARTISTIC BORDERS: THE HIGH/LOW PORTRAYAL OF THE AFRICAN-AMERICAN EXPERIENCE IN THE WORK OF LANGSTON HUGHES AND HIS CONTEMPORARIES

The Langston Hughes Society

Augusta E

Chair: Tara T. Green, University of North Carolina at Greensboro (ttgreen@uncg.edu)

- ❖ Verner D. Mitchell, University of Memphis (vdmtchll@memphis.edu)
[High and Low Art: Langston Hughes and His Peers](#)
- ❖ Jeffrey R. Williams, University of Central Missouri (jrw6812@gmail.com)
[The Blues as Secular Spirituals: Langston Hughes and the Poetry of Redemption](#)
- ❖ Rebecca Goodson, University of Wyoming (rgoodson@uwyo.edu)
["The rhythm of life is a jazz rhythm": Musical Consciousness in Langston Hughes' *The Weary Blues* and Toni Morrison's *Jazz*](#)
- ❖ Cynthia Davis, San Jacinto College (Cynthia.Davis@sjcd.edu)
[Transgressing Artistic Borders: Langston Hughes in the USSR, 1932](#)

08-14 HIGH MODERNS: LOW ART. WOOLF, LEWIS, AND WAUGH AND THEIR USES AND ATTITUDES TOWARDS ART

Modern British

Augusta F

Chair: Joanna Pierce, Mars Hill University (jtpierce@mhu.edu)

- ❖ Joanna Pierce, Mars Hill University (jtpierce@mhu.edu)
[Theatre as Connection: Female Playwright as Catalyst in Woolf's *Between the Acts*](#)
- ❖ Michael Bedsole, The University of North Carolina at Greensboro (mrbedsol@uncg.edu)
["Good art must have no inside": Wyndham Lewis and the Aesthetics of Exteriority](#)
- ❖ Jeffrey Waldrop, Georgia Southwestern State University (Jeffrey.Waldrop@gsw.edu)
[Evelyn Waugh's War Against Modernism](#)

08-15 VIOLENCE AND SEXUALITY IN ADAPTATION

Association of Adaptation Studies C

Augusta G

Chair: Bill Mooney, Fashion Institute of Technology (william_mooney@fitnyc.edu)

Co-Chair: Kathryn McClain, University of Kentucky (kjm254@g.uky.edu)

- ❖ Kathryn McClain, University of Kentucky (kjm254@g.uky.edu)
["If It's a Story I'm Telling, Then I Have Control Over the Ending": The Shifting Feminist Influences on *The Handmaid's Tale*](#)
- ❖ Bill Mooney, Fashion Institute of Technology (william_mooney@fitnyc.edu)
[Adapting Villainy: The Gestapo of *Rome, Open City* \(1945\) and the Stasi of *The Lives of Others* \(2006\)](#)

08-16 VOICES FROM THE TWENTY-FIRST CENTURY COLLEGE COMPOSITION CLASSROOM: PANEL 2

Rhetoric and Composition

Augusta H

Chair: Deborah Coxwell-Teague, Florida State University (dteague@fsu.edu)

- ❖ Mack Curry, Georgia State University (mcurryiv1@student.gsu.edu)
[Considering the Impact of Conversation on Composition Studies: Why Composition Studies Should Be Called "Conversation"](#)
- ❖ Michael Healy, Florida State University (mjh16m@my.fsu.edu)
[The Efficacy of Play As an Organizational and Pedagogical Theory](#)
- ❖ Ramsey Mathews, Florida State University (dramapoet@gmail.com)
[Radical Writing Using Electronic Portfolios: Digital Literacy, Self Expression, and Collaborative Engagement Between College Composition Students and the Web Based Community](#)

08-17 HISTORICAL AND CONTEMPORARY TRANSCULTURAL WORLD-MAKING A

Piedmont 1

Chair: Nithya Sivashankar, The Ohio State University (sivashankar.2@buckeyemail.osu.edu)

- ❖ Silvia Choi, Georgia Gwinnett College (mchoi3@ggc.edu)
[Korean-Spanish History](#)
- ❖ Aaron Castroverde, Georgia College and State University (aaron.castroverde@gcsu.edu)
[From the Philippines to Easter Island: The New Borders of Hispanism in the Pacific](#)
- ❖ Kerri A. Munoz, Auburn University (kam0005@auburn.edu)
[Smoke and Mirrors: Transgressing Neoliberal Walls in Isabel Allende's *Más allá del invierno*](#)

08-18 BORDERS AND BOUNDARIES IN POPULAR FRENCH CARIBBEAN CULTURE

Women in French

Piedmont 2

Chair: Lisa Connell, University of West Georgia (lconnell@westga.edu)

- ❖ Delphine Gras, Florida Gulf Coast University (dgras@fgcu.edu)
[Sounding the Limits of French Hospitality: Musical Reinterpretations of French Tolerance in Suzanne Lacascade's *Claire Solange* \(1926\) and Gisèle Pineau's *L'Exil Selon Julia* \(1996\)](#)
- ❖ Elizabeth Lindley, University of Cambridge (lindley.elizabeth0@googlemail.com)
[Transcending Borders and Boundaries through the Act of Writing](#)
- ❖ Lisa Connell, University of West Georgia (lconnell@westga.edu)
Text and Image: Commemoration, Corporality, and Pedagogy in France's Mémorial ACTe

08-19 EARLY MODERN DRAMA AND ECOCRITICISM

Piedmont 3

Chair: McKenna Rose, Oxford College of Emory University (msrose@emory.edu)

- ❖ Elizabeth Gruber, Lock Haven University (egruber@lhup.edu)
[Reckoning the "joy of the worm" in Shakespeare's *Antony and Cleopatra*](#)
- ❖ Philip Gilreath, University of Georgia (philip.gilreath25@uga.edu)
["The art itself is Nature": Dissolution of the Human Form in Shakespeare's *Green Worlds*](#)
- ❖ Mikaela LaFave, Georgia College and State University (mikaelafave@gmail.com)
["Something Rotten" This Way Comes: Rotten Space, Natural Space, and Feminism in *Hamlet*](#)

08-20 HIGH/LOW BOUNDARIES OF BRITISH CULTURE AND VALUE SYSTEMS

Piedmont 4

Chair: Sara D. Keel, Georgia State University (skeel4@gsu.edu)

- ❖ Terie Box, University of Memphis (teriebox@memphis.edu)
[The Good Soldier and the Death of English Philanthropy](#)
- ❖ Sara D. Keel, Georgia State University (skeel4@gsu.edu)
[Subversive Dreaming: Crossing High/Low Boundaries in DuMaurier's Peter Ibbetson](#)
- ❖ Regina B. Oost, Wesleyan College (roost@wesleyancollege.edu)
[Aesthetes Gone Wilde: Popular Parodies of Aestheticism, 1870s-80s](#)
- ❖ Kayley Thomas, University of Florida (kjthomas@ufl.edu)
[Swindling the Literary Marketplace: The Appropriation of Cultural Capital in the Crime Fiction of Grant Allen, E.W. Hornung, and Guy Boothby](#)

08-21 ITALIAN I (ITALIAN LITERATURE BEFORE 1600)

Italian I

Piedmont 5

Chair: Paola De Santo, University of Georgia (desanto@uga.edu)

- ❖ Elizabeth Coggeshall, Florida State University (ecoggeshall@fsu.edu)
[Travels with Dante in the World Wide Web: Memes, Slogans, Blogs](#)
- ❖ Jelena Todorovic, University of Wisconsin-Madison (jtodorovic@wisc.edu)
[Epicureanism and Heresy Before and After Dante](#)
- ❖ Michael Maher, College of Charleston (mahermj@cofc.edu)
[Donne virili in Lucrezia Tornabuoni and Luigi Pulci's Verse](#)

08-22 POPULAR FICTION: THE TWENTIETH CENTURY TO TODAY

Society for the History of Authorship, Reading and Publishing (SHARP)

Piedmont 6

Chair: Melissa Edmundson Makala, Clemson University (me.makala@gmail.com)

- ❖ Michelle Meyers, The University of Alabama (mmeyers@crimson.ua.edu)
[Disappear Here: The Function of Los Angeles as Cityscape in *The Big Sleep* and *Double Indemnity*](#)
- ❖ Marla Harris, Independent Scholar (mhcrocombe@gmail.com)
[Mad Women and Troubled Men: Gender in the Dementia Detective Novel](#)
- ❖ Emily Kader, The University of North Carolina at Chapel Hill (ekader@email.unc.edu)
[Judging a Book by Its Cover: Material Analysis of Twentieth-Century Literary Books](#)
- ❖ Austin Gorman, Clemson University (gorman1@g.clemson.edu)
[Faulkner's Postage Stamp: Authorial Branding and the Financial Returns of Late Modernism](#)

08-24 SPECULATIVE FICTION B

Piedmont 8

Chair: Lisa Wenger Bro, Middle Georgia State University (lisa.bro@mga.edu)

Co-Chair: Mary Ann Gareis, Middle Georgia State University (mary.gareis@mga.edu)

- ❖ Lisa Wenger Bro, Middle Georgia State University (lisa.bro@mga.edu)
[Bodies for Profit and Power: Biopolitics in *Orphan Black*](#)
- ❖ Jacqueline Chia, York University (jqln.chia@yahoo.ca)
[William Gibson's Pattern Recognition: The Desire for Meaning in the Digital Age](#)
- ❖ Melvin Hill, University of Tennessee (mhill33@utm.edu)
[Transhumanism and Morphological Freedom in George S. Schuyler's *Black No More: Being an Account of the Strange and Wonderful Workings of Science in the Land of the Free, AD 1933-1940*](#)
- ❖ Misty Jameson, Lander University (mjameson@lander.edu)
["There Was Sense in That": The Power of Language in Octavia Butler's *Kindred*](#)

(09) SATURDAY 1:45PM-3:15PM**09-01 CARIBBEAN WRITERS AND THE ART OF LIVING IN THE BORDERLANDS****Caribbean Studies**

Ansley 1

Chair: Derrilyn Morrison, Middle Georgia State University (derrilyn.morrison@mga.edu)

- ❖ Carol Bailey, Westfield State University (cbailey@westfield.ma.edu)
[Narrating Spatial Exclusion and Immigrant Displacement in Zadie Smith's NW](#)
- ❖ Jack Dudley, Mount St. Mary's University (dudley@msmary.edu)
[Caribbean Metamodernism in Junot Díaz's *The Brief Wondrous Life of Oscar Wao*](#)
- ❖ Derrilyn Morrison, Middle Georgia State University (derrilyn.morrison@mga.edu)
[Living with the Cultural Terror in American Social Spaces](#)
- ❖ Racquel Goodison, Borough of Manhattan Community College (rgoodison@gmail.com)
[Carrying Resistance, Locating Liberation: Transgressing and Traversing Race, Class, and Gender Boundaries in Kincaid's *Lucy* and Powell's *Pagoda*](#)

09-02 FAULKNER: HIGH ART OR LOW ART

Ansley 2

Chair: Carmen Burton, University of South Florida (burtonpbcc@gmail.com)

- ❖ Mary Willingham, Mercer University (willingham_ma@mercer.edu)
[The Idiot and the Child: Pushing the Boundaries of Narration in Faulkner and Roth](#)
- ❖ Kaitlyn Smith, University of South Carolina (Kaitlyn.smith@gmail.com)
[Feminine Aspirations in Faulkner's *If I Forget Thee, Jerusalem* and *Absalom, Absalom!*](#)
- ❖ April Noke, University of West Florida (aprilnoke@yahoo.com)
[High Art in Faulkner's Low Parody of *Ike* and the Cow](#)
- ❖ Carmen Burton, University of South Florida (burtonpbcc@gmail.com)
[The Origin and Significance of Faulkner's Boon Hogganbeck](#)

09-03 NOW MORE THAN EVER: FEMINISM ON OUR CAMPUSES AND IN OUR CLASSROOMS

Ansley 3

Chair: Jessica Labbe, Guilford Technical Community College (jlabbe@gtcc.edu)

- ❖ Laura Grace Pattillo, Saint Joseph's University (lpattill@sju.edu)
["I found God in myself and I loved her fiercely": Teaching and Directing Plays by Contemporary Women Playwrights on a Catholic Campus](#)
- ❖ Winter S. Elliott, Brenau University (welliott@brenau.edu)
[The Other "F" Word: Exploring Body Image in the Composition Classroom](#)
- ❖ Jessica Labbe, Guilford Technical Community College (jlabbe@gtcc.edu)
["Keeping the Thing Going While Things are Stirring": Contemporary Southern Feminist Activism](#)

09-04 TRANSGENDER IDENTITIES: QUESTIONING BORDERS AND BINARIES A

Ansley 4

Chair: John Lamothe, Embry-Riddle Aeronautical University (john.lamothe@erau.edu)

Co-Chair: Michael Perez, Embry-Riddle Aeronautical University (perez2@erau.edu)

- ❖ Michael Perez, Embry-Riddle Aeronautical University (perez2@erau.edu)
[Transgender Performances: Showing Identities in Scripted and Reality Television, 1970 - Present, from *Medical Center* to *RuPaul's Drag Race*](#)
- ❖ Rachel Friedman, Embry-Riddle Aeronautical University (friedmar@erau.edu)
[Transgender and Transracial identity: A Cultural Examination of "Passing"](#)
- ❖ Anthony Mathieu, Simmons College (mathiea@simmons.edu)
[Role Call: A Qualitative Study on Gender Reinforcement in Classroom Education](#)
- ❖ John Lamothe, Embry-Riddle Aeronautical University (john.lamothe@erau.edu)
[Transgender in Sports: Is it an Unbreakable Boundary?](#)

09-05 LAUGHTER IN “HIGH ART/LOW ART”: PLAYING WITH BOUNDARIES IN FRENCH AND FRANCOPHONE LITERATURES

Women in French

Ansley 5

Chair: Cathy Leung, College of Staten Island (cleung34@gmail.com)

- ❖ Frédérique Chevillot, University of Denver (frederique.chevillot@du.edu)
[Françoise Rey : le rire d'Eros](#)
- ❖ Caroline Eades, University of Maryland, College Park (ceades@umd.edu)
[Les “filles de la banlieue” : Tout ce qui brille, une version light de La Haine?](#)
- ❖ Cathy Leung, College of Staten Island (cleung34@gmail.com)
[Le genre, matière à rire? dans Mattea de George Sand](#)

09-06 CREATIVE WRITING - POETRY

College English Association

Ansley 6

Chair: Steve Brahlek, College English Association (brahleks@palmbeachstate.edu)

Co-Chair: Lynne Simpson, College English Association (lsimpson@presby.edu)

Secretary: Steve Brahlek, College English Association (brahleks@palmbeachstate.edu)

- ❖ Georg Koszulinski, University of North Carolina at Wilmington (koszulinski@gmail.com)
[Images: Verbal and Visual](#)
- ❖ Deirdre Fagan, Ferris State University (deirdrefagandr@gmail.com)
[Without Blinking: A Sampling of Poems](#)
- ❖ Marissa Glover McLargin, Saint Leo University (Marissa.McLargin@saintleo.edu)
[Poems for the Page vs. Poems for the Stage](#)

09-08 RECONCEPTUALIZING GRAMMAR INSTRUCTION: TEACHING GRAMMAR VIA THE GUIDED INDUCTION APPROACH

Ansley 8

Workshop

Chair: Lilia Coropceanu, Emory University (lcoropc@emory.edu)

- ❖ Lilia Coropceanu, Emory University (lcoropc@emory.edu)
[Reconceptualizing Grammar Instruction: Teaching Grammar via the Guided Induction Approach](#)
- ❖ Jing Paul, Agnes Scott College (jpaul@agnesscott.edu)
[Part II. The Chinese “bǎ” Construction: An Example Using the PACE Method](#)
- ❖ Yu Li, Emory University (yli59@emory.edu)
[Part III: Create Your Own Lesson Plan](#)

09-09 “TAKE IT TO THE LIMIT”: SONG BOUNDARIES

American Lyricists

Augusta A

Chair: Thomas Alan Holmes, East Tennessee State University (holmest@etsu.edu)

- ❖ V. Britt Terry, Charleston Southern University (vterry@csuniv.edu)
[Edge of the World: 1999 and Prince’s Pop-ocalypse](#)
- ❖ John Bird, Winthrop University (birdj@winthrop.edu)
[Exploring the Boundaries of the “Low” Bob Dylan](#)
- ❖ R. S. Williams, Independent Scholar (rs@rswilliamswrite.com)
[Agency in the Songs of John Prine](#)
- ❖ Thomas Alan Holmes, East Tennessee State University (holmest@mail.etsu.edu)
[Cindy Walker and the Presumed Male Persona](#)

09-10 MAKING ART, MAKING CULTURE IN POSTWAR AMERICA

Augusta B

Chair: Anthony Carlton Cooke, Georgia Southern University (acooke@georgiasouthern.edu)

- ❖ Mark Collins, The University of North Carolina at Chapel Hill (markc@live.unc.edu)
[Population Bombs: The Post-War Discourse of Population Control, Race, and Global Security](#)
- ❖ Matt Godbey, University of Kentucky (mwgodb1@uky.edu)
[Black Hole's Suburban Slipstream: Celebrating the Grotesque in Postwar America](#)
- ❖ Anthony Carlton Cooke, Georgia Southern University (acooke@georgiasouthern.edu)
[EC Comics' Crime Suspense Stories as Postwar American Expressionist Art](#)

09-11 MEXICAN LITERATURE, FILM & GENDER (XX AND XXI CENTURIES)

Mexican Culture

Augusta C

Chair: Samanta Ordóñez, Wake Forest University (ordones@wfu.edu)

Co-Chair: José A. Cortés, Georgia State University (jcortes3@gsu.edu)

- ❖ David Dalton, University of North Carolina at Charlotte (ddalto14@uncc.edu)
[Gay Machinery and Broken Bodies in Alejandro Ricano's más pequeños que el Guggenheim](#)
- ❖ Nelson Cardenas, The University of Texas at El Paso (ncardenas2@utep.edu)
[Finding the Macho and Other Lost Causes: Representations of Nation and Gender in *Silent Light* of Carlos Reygadas](#)
- ❖ Samanta Ordóñez, Wake Forest University (ordones@wfu.edu)
Feminine Bodies and Masculine Power in Contemporary Mexican Cinema
- ❖ José A. Cortés, Georgia State University (jcortes3@gsu.edu)
Santa: Estética de la degradación y decadencia del México decimonónico en el discurso narrativo de Santa (1903) de Federico Gamboa y escenas claves del texto narrativo al cine.

09-12 SPANISH III: COLONIAL SPANISH AMERICAN LITERATURE

Augusta D

Chair: Charles B. Moore, Gardner-Webb University (cmoore@gardner-webb.edu)

Secretary: Eric Vaccarella, University of Montevallo (vaccarella@montevallo.edu)

- ❖ Greg Clemons, Mars Hill University (gclemons@mhu.edu)
[Opulence and Decay in Hernán Cortés's *Second Letter* to Charles V](#)
- ❖ Karen Stolley, Emory University (kstolle@emory.edu)
[Leche y lagartijas: Injecting the Local into Eighteenth-Century Spanish American Medical Discourse](#)
- ❖ Eric Vaccarella, University of Montevallo (vaccarella@montevallo.edu)
[Medieval *exemplo* stories interpreted for the Florida mission field in Fray Gregorio de Movilla's 1636 *Explicación de la doctrina que compuso el Cardenal Belarmino*](#)
- ❖ Charles B. Moore, Gardner-Webb University (cmoore@gardner-webb.edu)
[Amigos y amantes: la poesía novohispana petrarquista de Gutierre de Cetina](#)

09-13 WOMEN AND/IN ROMANTIC CULTURE, LITERATURE, AND POLITICS

Augusta E

Chair: Megan Crowley-Watson, Edward Waters College (m.crowleywatson@ewc.edu)

- ❖ Megan Crowley-Watson, Edward Waters College (m.crowleywatson@ewc.edu)
[Hamlet as Allegory in *A Vindication of the Rights of Men*](#)
- ❖ Caroline Crew, Georgia State University (ccrew1@gsu.edu)
[Genre Scandal: William Godwin, Mary Wollstonecraft and the Scandalous Memoir](#)
- ❖ Ben P. Robertson, Troy University (bprobertson@troy.edu)
["He Soon Stole All His Brains": Attacks on Female Virtue and the Aristocracy in *The Exile*](#)
- ❖ Shelley AJ Jones, University of South Carolina, Palmetto College (sajohns6@mailbox.sc.edu)
[The High Art of the Daily "Rag": Mary Robinson's Newspaper Poetry in the *Morning Post*](#)

09-14 GLOBAL AND HISTORICAL PERSPECTIVES ON COLONIALISM AND ORIENTALISM

Augusta F

Chair: Amber P. Hodge, University of Mississippi (ahodge@go.olemiss.edu)

- ❖ Amber P. Hodge, University of Mississippi (ahodge@go.olemiss.edu)
[Medieval Deathways in Disney's *Moana*: Narrative Colonization from Victorian England to Contemporary America](#)
- ❖ Sam P. McCracken, University of Georgia (spm06771@uga.edu)
[The "Other" of *The Office*, Recreated in Parks: Interpellation, Whiteness, and Modified Orientalisms in NBC's Mockumentary Programming](#)
- ❖ Sandrine Teixidor, Randolph-Macon College (steixidor@rmc.edu)
[Chantal Spitz's Re-writing Images of Paradise: Rant or Political Condemnation of a Colonial Abomination in French Polynesia?](#)
- ❖ Lucas Townsend, Independent Scholar (townsendl4@winthrop.edu)
["They had not been even savages - for what indeed had they done?": Imperial Acceptance, Absolution, and Integration of Alien Culture in H.P. Lovecraft's Novellas](#)

09-15 TELEVISION, DIGITAL PARATEXTS, AND ADAPTING DUNE

Association of Adaptation Studies D

Augusta G

Chair: Andrea Krafft, Georgia Institute of Technology (akrafft3@gatech.edu)

Co-Chair: William Bartley, University of Saskatchewan (w.bartley@usask.ca)

- ❖ William Bartley, University of Saskatchewan (w.bartley@usask.ca)
[What is Long Form Television? An Answer to Jason Mittell's Complex TV](#)
- ❖ Michelle Pribbernow, University of Arkansas (mpribber@uark.edu)
[Adapting *Frankenstein* to New Media and New Moral Concerns: PBS/Pemberley Digital's *Frankenstein, M.D.*](#)
- ❖ Andrea Krafft, Georgia Institute of Technology (akrafft3@gatech.edu)
[Dune, Failure, and Teaching Adaptation](#)
- ❖ Kyle Meikle, University of Baltimore (kmeikle@ubalt.edu)
[Saturday Morning Adaptations](#)

09-16 VOICES FROM THE TWENTY-FIRST CENTURY COLLEGE COMPOSITION CLASSROOM: PANEL 3

Rhetoric and Composition

Augusta H

Chair: Deborah Coxwell-Teague, Florida State University (dteague@fsu.edu)

- ❖ Jessica Ulmer, Midlands Technical College (ulmerj@midlandstech.edu)
Sylvia Basile, Midlands Technical College (basiles@midlandstech.edu)
[Fostering Transfer of Writing Skills at the Two-Year College](#)
- ❖ Robert Pfeiffer, Clayton State University (RobertPfeiffer@clayton.edu)
[Talking Politics in the Composition Classroom](#)
- ❖ Meredith McCarroll, Bowdoin College (mmccarro@bowdoin.edu)
[In with the Old: Teaching Grammar in the Twenty-First-Century Composition Course](#)
- ❖ Ernie Enchelmayer, Arkansas Technical University (eenchelmayer@atu.edu)
[ESL Writers and the Benefits of Electronic Portfolio Assessment](#)

09-17 ASSUME THE POSITION: ACADEMIC CREATIVE WRITING PROGRAMS AND THE RHETORIC OF LITERARY CULTURE

Piedmont 1

Roundtable

Chair: CJ Bartunek, Piedmont College (cbartunek@piedmont.edu)

Co-Chair: Caroline Young, Clemson University (cyoung@clemson.edu)

- ❖ Amish Trivedi, Illinois State University (adtrive@ilstu.edu)
[America's Next Top Poet](#)
- ❖ CJ Bartunek, Piedmont College (cbartunek@piedmont.edu)
["All Walks of Life": Outsider\(?\) Artists in the Program Era](#)

09-18 COLLABORATIVE WRITING IN PRACTICE

Piedmont 2

Chair: Andrea Bishop, University of Memphis (abishop@memphis.edu)

- ❖ Nathan Henton, Harding University (nhenton@harding.edu)
[Improved Peer Review Outcomes Through Guided Collaboration](#)
- ❖ Skye Roberson, University of Memphis (lsrberson@memphis.edu)
[Toward a Democratic Pedagogy: Collaborative Writing and Contract Grading](#)
- ❖ Calen Verbist, University of Memphis (gcvrbist@memphis.edu)
[iFixit and the Environmental Mode: Using Wikis to Foster Meaningful Collaboration](#)
- ❖ Andrea Bishop, University of Memphis (abishop@memphis.edu)
[Collage Collaborations: Collaboratively Written Literacy Narratives](#)

09-19 ENTERTAINING TRAVEL: TOURING THROUGH THE POPULAR MEDIA AT THE FIN DE SIÈCLE

Piedmont 3

Chair: Nancy Myers, The University of North Carolina at Greensboro (nancymyers@uncg.edu)

- ❖ Kristie S. Fleckenstein, Florida State University (kfleckenstein@fsu.edu)
[The Stereoscope as Virtual Tourism: Traveling the World in Your Parlor](#)
- ❖ Nancy Myers, The University of North Carolina at Greensboro (nancymyers@uncg.edu)
[Blurring Class Division between the Lowly Tourist and the Elite Traveler: Emily Post's *By Motor to the Golden Gate*](#)
- ❖ Stephen J. McElroy, Florida State University (smcelroy@fsu.edu)
[The Assemblage of Key West Picture Postcards in the Early Twentieth Century](#)

09-20 HIGH THOUGHT/LOW THOUGHT: BORDERS AND BOUNDARIES OF COGNITION AND ANIMACY

Piedmont 4

Chair: Drew Wright, Georgia State University (dwright26@gsu.edu)

- ❖ Donald R. Wehrs, Auburn University (wehrsdr@auburn.edu)
[Fiction, the Brain, and High Art/Low Art Shaping of Cultural Memory and Identity](#)
- ❖ Elizabeth H. Swails, University of Georgia (ehs27716@uga.edu)
[Melville's Reveries: Reading the Nonhumans of Human Thought](#)
- ❖ Melinda Backer, University of Tennessee-Knoxville (mborcher@vols.utk.edu)
[Now Here is Something Curious: Destabilizing Animacy Hierarchies in *Mason & Dixon*](#)
- ❖ Bary Laga, Colorado Mesa University (blaga@coloradomesa.edu)
[Universals and Particulars and the Envable Yet Questionable Space Between](#)

09-21 JAMES JOYCE AND THE BOUNDARY BETWEEN HIGH AND LOW ART

International James Joyce Society

Piedmont 5

Chair: Dan Marshall, Georgia State University (dmarshall7@gsu.edu)

- ❖ Christine Anlicker, Georgia State University (canlicker1@student.gsu.edu)
["Old rusty pumps" or Bioinfrastructure?: The Underworld of Dublin in *Ulysses*](#)
- ❖ Sara Ceroni, University of Massachusetts-Amherst (sceroni@complit.umass.edu)
[The Spectral Return of The Irish Famine in Joyce's "Eveline"](#)
- ❖ Dan Marshall, Georgia State University (dmarshall7@gsu.edu)
[It's a Long Way from Dublin to Bloomsbury](#)

09-22 PRODUCING AMERICAN CULTURE THROUGH HIGH AND LOW ART

Piedmont 6

Chair: Scott D. Banville, Nicholls State University (scott.banville@nicholls.edu)

- ❖ Alicia Beeson, University of North Carolina at Greensboro (akbeeson@uncg.edu)
[Reforming Ideas for Mass Culture: *Mildred Carver, U. S. A. Appealing to Progressive Era Women*](#)
- ❖ Scott D. Banville, Nicholls State University (scott.banville@nicholls.edu)
[Tony Pastor's Traveling Company: Making American Popular Culture one Performance at a Time](#)
- ❖ Thomas Horan, The Citadel (tom.horan@citadel.edu)
[Looking Upward: Edward Bellamy's Investment in Aristocratic Culture](#)
- ❖ Michael Grathwohl, Independent Scholar (mgrathwohl@gmail.com)
[Agrarianism, Industry, and the Afterlife of the Frontier](#)

09-24 THE GILDED AGE IN THE TWENTY-FIRST CENTURY: EDITH WHARTON'S CONTINUING RELEVANCE

Edith Wharton Society

Piedmont 8

Roundtable

Chair: Mary Carney, University of North Georgia (mary.carney@ung.edu)

Secretary: Monica Miller, Middle Georgia State University (monica.miller@mga.edu)

- ❖ Alexis Williams, Middle Tennessee State University (acw5d@mtmail.mtsu.edu)
[Lilies, Dandelions, and the Price of Privilege: Wharton's *The House of Mirth* and Kohan's *Orange is the New Black*](#)
- ❖ Mary Carney, University of North Georgia (mary.carney@ung.edu)
[Re-Framing Wharton: Interpreting Wharton's Milieu via Modern Photography](#)
- ❖ Monica Miller, Middle Georgia State University (monica.miller@mga.edu)
[Finding Edith Wharton: Archival Discoveries and the Popular Imagination](#)

09-25 THE POLITICS OF MEMORY IN CONTEMPORARY U.S. VISUAL CULTURE A

Peachtree

Chair: Stephanie Rountree, Auburn University (SRountree@auburn.edu)

Co-Chair: Sascha Just, New York City College of Technology College (saschafilm@aol.com)

- ❖ Brennan Thomas, Saint Francis University (bthomas@francis.edu)
["Where to Be the Law Is to Be Above the Law": Themes of Political Corruption and Moral Outrage in Clint Eastwood's *Changeling*](#)
- ❖ Sarah Whitcomb Laiola, Georgia Institute of Technology (sarah.lozier@lmc.gatech.edu)
[#MyReactionWhen: Cultural Memory, Personal Reaction, and Virtual Re-enactment in Historical Live-Tweeting](#)
- ❖ Lance Conley, Michigan State University (lanceconley66@gmail.com)
Weakening Metaphysics and Its Other(s): *Double Take* and the Nihilism of History
- ❖ Michael Frazer, Auburn University (maf0017@tigermail.auburn.edu)
[An 8-Bit Mausoleum: Digital Space and Memory Decay in *Aqua Teen Hunger Force*](#)

(10) SATURDAY 3:30PM-5:00PM

10-01 LE FEMME-ENFANT: THE BORDER BETWEEN WOMANHOOD AND CHILDHOOD

Ansley 1

Chair: kc clemens, Appalachian State University (clemenskm@appstate.edu)

- ❖ kc clemens, Appalachian State University (clemenskm@appstate.edu)
[The Soul in Limbo: La Femme-Enfant and the State of Becoming](#)
- ❖ Raina Kostova, Jacksonville State University (rkostova@jsu.edu)
[Woman as Child in Lessing and Jelinek](#)
- ❖ Sondra Bickham Washington, The University of Alabama (swashington2@crimson.ua.edu)
["She is No Longer a Child" Black Girl- Women in Incidents in the *Life of a Slave Girl* and *Our Nig*](#)

10-02 SAINTS AND SERMONS: NEGOTIATIONS OF HIGH AND LOW IN JAMES WELDON JOHNSON'S GOD'S TROMBONES

Ansley 2

Chair: Noelle Morrisette, The University of North Carolina Greensboro (namorris@uncg.edu)

- ❖ Paula Seniors, Virginia Tech (pseniors@vt.edu)
[Red Moon, Bleeding Moon: African American and Native American Religious Practices in Cole and Johnson's *The Red Moon*](#)
- ❖ Armondo Collins, The University of North Carolina at Greensboro (arcolli2@uncg.edu)
["He Preached a Sure-Enough Heaven and a Red-Hot Hell": James Weldon Johnson's Use of a Black God Trope in *God's Trombones*](#)
- ❖ Noelle Morrisette, The University of North Carolina at Greensboro (namorris@uncg.edu)
[The Call of *God's Trombones*: Sermons as Performance and Practice of High and Low](#)

10-03 SPANISH II-D (PENINSULAR: 1700 TO PRESENT)

Spanish II (Peninsular: 1700 to Present)

Ansley 3

Chair: Renée M. Silverman, Florida International University (silvermr@fiu.edu)

Secretary: Javier Sánchez, Stockton University (javier.sanchez@stockton.edu)

- ❖ Catherine Simpson, University of Georgia (simpson2@uga.edu)
[Expressionist Adaptation and Temporality from Lorca's *Bodas de Sangre* to Ortiz's *La Novia*](#)
- ❖ Renée M. Silverman, Florida International University (silvermr@fiu.edu)
[\(En\)gendering the Popular: Maruja Mallo \(1902-1995\) in Exile](#)
- ❖ Robert Simon, Kennesaw State University (rsimon5@kennesaw.edu)
[Rosas, sangre y deudas: The Apocryphal and Mystical in Three Recent Works by Ana Rossetti](#)
- ❖ Nick Phillips, Grinnell College (Phillipsn@grinnell.edu)
[The City is the Crime: Investigating Contemporary Crisis in Seville in Andrés Pérez Domínguez's *Los dioses cansados*](#)

10-04 THE POPULAR AND POLARIZING WORKS OF LEONARD COHEN

Ansley 4

Chair: D.E. St. John, Georgia State University (dstjohn1@gsu.edu)

- ❖ Dennin Ellis, State University of Albany (ellisd1013@gmail.com)
[Re-Examining *Death of a Ladies' Man*](#)
- ❖ Elizabeth Kraft, University of Georgia (ekraft@uga.edu)
["These Fragments I Have Shored Against My Ruin": Leonard Cohen's *Dear Heather*](#)
- ❖ Kaitlyn Pinder, University of King's College (kt896339@dal.ca)
[Leonard Cohen's Untimely Meditations: *Beautiful Losers* and *Flowers for Hitler*](#)
- ❖ Karis Shearer, University of British Columbia (karis.shearer@ubc.ca)
[Leonard Cohen at McGill University: An Education in Creative Writing](#)

10-05 ALTERNATE HISTORY AND UCHRONIC FICTION: A USEFUL OR USELESS PARLOR GAME FOR OUR EMBATTLED WORLD?

Ansley 5

Chair: David Muller, Clayton State University (davidmuller@clayton.edu)

- ❖ David Muller, Clayton State University (davidmuller@clayton.edu)
[An Introduction to the Uchronic Fiction Alternate History Genre](#)
- ❖ Joshua Jackson, Georgia State University (jjackson240@gsu.edu)
[How Teaching *C.S.A.: The Confederate State of America* as Alternative History and Satire Can Help Students Question Alternative Facts and Identify Fake News](#)
- ❖ Mahriana Rofheart, Georgia Gwinnett College (mrofheart@ggc.edu)
[Mapping Alternate Africas](#)
- ❖ Alex Brickler, Florida State University (adb13e@my.fsu.edu)
[Repetition, with a Difference: Steven Barnes's *Lion's Blood*, Alternate History, and the Afrofuturist Body as Site of "Remembered Counterfactual"](#)

10-06 FAILURE TO CONFORM: THE DEFIANT FEMALE BODY IN FRENCH AND FRANCOPHONE CULTURES

Women in French

Ansley 6

Chair: Adrienne Angelo, Auburn University (ama0002@auburn.edu)

- ❖ Elisabeth-Christine Muelsch, Angelo State University (elisabeth.muelsch@angelo.edu)
[Eroticism, Desire and Emma's Body: Eric Emmanuel Schmitt's Novella *La Rêveuse d'Ostende*](#)
- ❖ Viviane Koua, Auburn University (vzk0006@auburn.edu)
[L'assujettissement sexuel et la déshumanisation du corps féminin dans: *Christelle ou le destin d'une esclave sexuelle* de Patricia Hourra](#)
- ❖ Adrienne Angelo, Auburn University (ama0002@auburn.edu)
[Provocation and Resistance in Abnousse Shalmani's *Khomeiny, Sade et moi*](#)

10-08 RHETORICS OF REMIX CULTURE B

Ansley 8

Chair: Matthew Sansbury, Georgia State University (msansbury1@gsu.edu)

- ❖ Charles Grimm, Georgia State University (cgrimm1@gsu.edu)
[Super Why Versus Hansel and Gretel](#)
- ❖ Aaron Urbanczyk, Independent Scholar (aaronurbanczyk@gmail.com)
[A Favorable \(Re\)Reading of Plato's Cave: Mimesis and the Image in Post-Modern Culture](#)
- ❖ Darin Cozzens, Surry Community College (cozzensd@surry.edu)
[The Paradox of Self in Expository Writing](#)
- ❖ Emily Proulx, University of Central Florida (emrose823@gmail.com)
[Civic Engagement as Persuasive and Invitational](#)

10-09 BORDERS AND BOUNDARIES IN POPULAR CULTURE THROUGHOUT THE HISPANIC WORLD

Augusta A

Chair: Ruth Sánchez Imizcoz, Sewanee: University of the South (rsanchez@sewanee.edu)

Secretary: Michele Shaul, Queens University of Charlotte (shaulm@queens.edu)

- ❖ Ruth Sánchez Imizcoz, Sewanee: University of the South (rsanchez@sewanee.edu)
[Estos no son los cómics de Marvel: Cómics españoles de los años 60-70](#)
- ❖ Arturo Márquez-Gómez, Sewanee: University of the South (aamarque@sewanee.edu)
[¿Un arcoíris sónico? Reflexiones en torno a una canción queer chilena](#)
- ❖ Rosario P. Vickery, Clayton State University (MariaVickery@clayton.edu)
[St. Martín de Porras: Racial Boundaries and the Art of Healing](#)
- ❖ Michele Shaul, Queens University of Charlotte (shaulm@queens.edu)
[Artistic Interaction Across Genres in the Latino Community in Charlotte, NC](#)

10-10 HIGHNESS AND LOWNESS IN SHAKESPEARE'S DRAMA

Augusta B

Chair: Carmine Di Biase, Jacksonville State University (cdibiase@jsu.edu)

- ❖ Brittany N. Stewart, Georgia State University (bstewart22@student.gsu.edu)
[Men of Power: A Comparison of King Henry in *Henry V* and the High Sparrow in *Game of Thrones*](#)
- ❖ Carmine Di Biase, Jacksonville State University (cdibiase@jsu.edu)
[Of Boats and Bottles and Unstaunch'd Wenches: High Art and Low in Shakespeare's *The Tempest*](#)
- ❖ Ebony Gibson, Georgia Gwinnett College (egibson5@ggc.edu)
["It Shall Not Die": Infidelity, Lies, and Babies Born and Unborn in *Titus Andronicus* and *Scandal*](#)
- ❖ Mostafa Jalal, Georgia State University (mostafa.jalal@me.com)
[Unyielding Noble Morale: A Study of Character in William Shakespeare's *The Tragedy of Coriolanus*](#)

10-11 POSTMODERN POETICS AND PASTICHE

Augusta C

Chair: Paula Hayes, University of Memphis (paulapoet1@gmail.com)

- ❖ Paula Hayes, University of Memphis (paulapoet1@gmail.com)
[Where is the Postmodern in Poetics Today?](#)
- ❖ Lorrie Jayne, University of North Carolina Asheville (lorrie.l.jayne@gmail.com)
[Influences from Elizabeth Bishop's Poems from the Brazil Era: High and Low Art as a Lens for Relation](#)
- ❖ Allison Chestnut, William Carey University (achestnut@wmcarey.edu)
Poetry Reading
- ❖ Erin Murphy, Penn State Altoona (ecm14@psu.edu)
[Working Wings: A Reading of Original Poetry](#)
- ❖ Virginia Gilbert, Independent Scholar (vg.poet@icloud.com)
[Postmodernism and the Quest for Meaning](#)

10-12 THE WORKS OF MIGUEL DE CERVANTES

Cervantes Society of America

Augusta D

Chair: Brian Phillips, Jackson State University (brian.m.phillips@jsums.edu)

- ❖ Ignacio Arellano, Stony Brook University (ignacio.arellano@stonybrook.edu)
[Entre dos mundos: el modelo bizantino y la cultura popular en *Los Trabajos de Persiles y Sigismunda*](#)
- ❖ Olga Godoy, Georgia Southwestern State University (ogodoym@yahoo.es)
[La crítica de los malos usos y abusos de la cultura en *Don Quijote* y en *Rinconete y Cortadillo*](#)
- ❖ Elena Del Rio Parra, Georgia State University (rio@gsu.edu)
[Cervantes and Criminality](#)
- ❖ Thomas Neal, University of Akron (tneal@uakron.edu)
[A Deeper Look at Social Behavior in Spanish Renaissance Pastoral Writing: Cervantes's *La Galatea* and the Poetics of Sympathetic Listening](#)

10-13 AESTHETIC, CULTURAL, AND EPISTEMIC BOUNDARIES IN KURT VONNEGUT'S *BREAKFAST OF CHAMPIONS*

Kurt Vonnegut Society

Augusta E

Chair: Josh Privett, Georgia State University (jprivett1@gsu.edu)

- ❖ Paul Mahaffey, University of Montevallo (mahaffey@montevallo.edu)
[High Art, Low Art, or No Art: Resisting Programmatic Cultural Demands in Kurt Vonnegut's *Breakfast of Champions*](#)
- ❖ Zachary Snider, Bentley University (zpsnider@gmail.com)
[Stranger than Vonnegut: An Indirect Adaptation of *Breakfast of Champions*](#)
- ❖ Josh Privett, Georgia State University (jprivett1@gsu.edu)
[Kurt Vonnegut's Encyclopedic Novel](#)

10-14 CORMAC MCCARTHY SOCIETY: CORMAC MCCARTHY AND POPULAR CULTURE

Augusta F

Chair: Scott Yarbrough, Charleston Southern University (syarbrou@csuniv.edu)

- ❖ Bryan Giemza, The University of North Carolina at Chapel Hill (bgiemza@gmail.com)
[Cormac McCarthy's Turn Toward Popular Science](#)
- ❖ Marc Dudley, North Carolina State University (mkdudley@ncsu.edu)
[Wrestling Ernest Hemingway: Cormac McCarthy's John Cole, Race, and the "Code Hero"](#)
- ❖ Kenneth A. Thompson, University of Wyoming (kthomp20@uwyo.edu)
["Charred Ruins of the Library": Texts in Cormac McCarthy's *The Road*](#)

10-15 CROSSING BORDERS: THE FRENCH NEW WAVE, IRISH AMERICANS, AND HOLLYWOOD'S QUEST FOR HIGH CULTURE

Association of Adaptation Studies E

Augusta G

Chair: Julie Grossman, Le Moyne College (grossmjj@lemoyne.edu)

Co-Chair: Naghmeh Rezaie, University of Delaware (naghmehr@udel.edu)

- ❖ Naghmeh Rezaie, University of Delaware (naghmehr@udel.edu)
[Shoot the Rule Player: Francois Truffaut's Cross-Cultural Adaptation of David Goodis' Novel](#)
- ❖ Thomas Leitch, University of Delaware (tleitch@udel.edu)
[Hollywood Gets High: Episodes in the History of the Industry's Quest for Cultural Cachet](#)
- ❖ Julie Grossman, Le Moyne College (grossmjj@lemoyne.edu)
[Imaging Silence, Home, and the Self in the Novel and Film *Brooklyn*](#)

10-16 VOICES FROM THE TWENTY-FIRST CENTURY COLLEGE COMPOSITION CLASSROOM PANEL 4

Rhetoric and Composition

Augusta H

Chair: Deborah Coxwell-Teague, Florida State University (dteague@fsu.edu)

- ❖ Tamara Shue, Perimeter College at Georgia State University (tshue@gsu.edu)
- ❖ Gina Flowers, Perimeter College at Georgia State University (gflowers4@gsu.edu)
[Breaking Boundaries and Crossing Borders: High Mindedness and Engagement in the Twenty-First-Century College Composition Classroom](#)
- ❖ Tiffany Mayet Smith, Georgia State University (tsmith234@student.gsu.edu)
[Teaching Composition with Technology: A New Lens on Design and Using Tech Tools to Prepare Students for Digital Writing](#)
- ❖ Amber Foster, University of Southern California (anfoster@usc.edu)
[Applying a Critical Eye to Emergent Peer Review Technologies](#)

10-17 METAPHYSICS AND/IN LATIN AMERICAN LITERATURE AND FILM

Piedmont 1

Chair: Jana Gutiérrez, Auburn University (gutiejf@auburn.edu)

- ❖ Timothy Ambrose, Indiana University Southeast (tjambros@ius.edu)
[Jorge Luis Borges and Philip K. Dick: Reality and Identity](#)
- ❖ Ken Martin, University of North Georgia (kdmartin@ung.edu)
[Alejandro Jodorowsky: Blurring the Space between High and Low Art in the Search for the True Self](#)
- ❖ Jana Gutiérrez, Auburn University (gutiejf@auburn.edu)
[An Author in Search of an Avatar: Is it Game Over or Game On for Cristina Peri Rossi in *Playstation* \(2009\)?](#)

10-18 SAMLA POETS B

Piedmont 2

Reading

Chair: James Davis May, Young Harris College (jdmay@yhc.edu)

- ❖ Chelsea Rathburn, Young Harris College (ctrathburn@yhc.edu)
- ❖ DeMisty Bellinger-Delfeld, Fitchburg State University (dbelling@fitchburgstate.edu)
- ❖ Emily Schulten, Florida Keys Community College (emily.schulten@fkcc.edu)
- ❖ Alicia Marie Brandewie, Vanderbilt University (Alicia.Brandewie@gmail.com)

10-19 CONTEXTUALIZING COMICS: BREAKING THE FRAME OF LOW ART

Piedmont 3

Chair: Jason Todd, Xavier University of Louisiana (jtodd1@xula.edu)

- ❖ Alexander Beringer, University of Montevallo (aberinger@montevallo.edu)
["An Accidental Blot": Cultural Capital in Early Nineteenth-Century Comic Strips](#)
- ❖ Sara Dallavalle, Indiana University Bloomington (saradall@indiana.edu)
[Highbrow and Lowbrow Dynamics in Italian Comic Magazines: The Case of *Orient Express*](#)
- ❖ Jason Todd, Xavier University of Louisiana (jtodd1@xula.edu)
["Make It New": Reconsidering the Early Batman Stories as Modernist Literature](#)

10-20 HIGH ART/LOW ART IN THE WORK OF EUDORA WELTY

Piedmont 4

Chair: Ginny McCarley, University of Mississippi (vcmccarl@go.olemiss.edu)

Secretary: Jill Fennell, University of Tennessee Knoxville (jfennell3@vols.utk.edu)

- ❖ Stephen Fuller, Middle Georgia State University (stephen.fuller@mga.edu)
[Zombie Ideology in Eudora Welty's "Where Is the Voice Coming From?"](#)
- ❖ Keri Watson, University of Central Florida (keri.watson74@gmail.com)
[High/Low: Gendered and Abled Performance in the Work of Eudora Welty](#)
- ❖ Debra Dobkins, Brenau University (ddobkins@brenau.edu)
[Cinematic Power and Play: Welty, Virgie, and the Silent Screen](#)

10-21 HISTORICAL AND CONTEMPORARY TRANSCULTURAL WORLD-MAKING B

Piedmont 5

Chair: Nithya Sivashankar, The Ohio State University (sivashankar.2@buckeyemail.osu.edu)

- ❖ Neval Avci, University of Georgia (navci@uga.edu)
[Reconfiguring Early Modern English Identity in the Islamic East](#)
- ❖ Pshtiwan Mohammed, University of Sulaimani (pshtiwanfarag2000@yahoo.com)
[The Monstrous and the Feminine: Teaching *Nimona* in a Multi-Modal, Multi-Cultural Composition Classroom](#)
- ❖ Nithya Sivashankar, The Ohio State University (sivashankar.2@buckeyemail.osu.edu)
[“Crossing Borders, Drawing Boundaries”: Depictions of Migration and Displacement in Contemporary Picturebooks](#)

10-22 PRUFROCK AND OTHER OBSERVATIONS: A CENTENARY

T. S. Eliot Society

Piedmont 6

Chair: Craig Woelfel, Flagler College (cwoelfel@flagler.edu)

- ❖ Jenny Crisp, Dalton State College (jcrisp@daltonstate.edu)
[“As He Sang the World Began to Fall Apart”: The Gothic Madman of *Prufrock and Other Observations*](#)
- ❖ Bradford Barnhardt, Emory University (bradford.nathan.barnhardt@emory.edu)
[“My Madness Singing”: The Specter of Syphilis in *Prufrock’s Song*](#)
- ❖ Tracienne Ravita, Georgia State University (travita@gsu.edu)
[Pound’s “Portrait d’une Femme” and Eliot’s “Portrait of a Lady”: Two Views of Society Women](#)

10-24 PUBLISHING THE POPULAR

Society for the History of Authorship, Reading and Publishing (SHARP)

Piedmont 8

Chair: Melissa Edmundson Makala, Clemson University (me.makala@gmail.com)

- ❖ Suzanne M. Stauffer, Louisiana State University (stauffer@lsu.edu)
[The Public Library as Frontier: Shifting Borders, Permeable Boundaries](#)
- ❖ Justin R. Greene, Virginia Commonwealth University (greenejr@mymail.vcu.edu)
[Blurring the Lines: Tao Lin’s use of Twitter to Perform His Authorial Identity](#)
- ❖ Lynn Koller, Embry-Riddle Aeronautical University (lynn.koller@erau.edu)
[When the World is Thy Jail: An Ethnographic Study of Cultural Issues Faced by Inmates Serving Time a Florida Correctional Facility](#)
- ❖ Andrew Eichel, Georgia Institute of Technology (andrew.eichel@lmc.gatech.edu)
[The Monstrous and the Feminine: Teaching *Nimona* in a Multi-Modal, Multi-Cultural Composition Classroom](#)

10-25 THE POLITICS OF MEMORY IN CONTEMPORARY U.S. VISUAL CULTURE, SESSION B

Peachtree

Chair: Sascha Just, New York City College of Technology College (saschafilm@aol.com)

Co-Chair: Stephanie Rountree, Auburn University (SRountree@auburn.edu)

- ❖ Amy K. King, Georgia Institute of Technology (amykatherineking@gmail.com)
[Visualizations of U.S. Slavery on the Whitney Plantation](#)
- ❖ Maurice A. Evers, University of Florida (mauriceanthony1@ufl.edu)
[“You are still alive in somebody’s mouth”: Memory, Visual Culture and African American Poetry](#)
- ❖ Adriana Mariella, Independent Scholar (adriana.mariella@gmail.com)
[Selling America: How Post-Recession Ads Told Americans the Story of Themselves](#)

(11) SUNDAY 8:30AM-10:00AM

11-01 LIMINALITY IN TWENTIETH-CENTURY SPANISH LITERATURE, CULTURE AND FILM

Ansley 1

Chair: Lisa Nalbone, University of Central Florida (lisa.nalbone@ucf.edu)

- ❖ Kyle Lawton, University of West Georgia (klawton1@tulane.edu)
[The Traveling Discourses of Spanish Nationality: Imagining Life in Mexico aboard the Sinaia, the Ipanema, and the Mexique](#)
- ❖ Katie J. Vater, University of Wisconsin-Milwaukee (vaterk@uwm.edu)
*Ekphrasis and Agency in Paloma Daz-Mas's *El sueo de Venecia**

11-02 SERIOUS GAMES: THE BOUNDARIES OF PLAY AND POPULARITY

Ansley 2

Chair: Lisa Dusenberry, Armstrong State University (lisa.dusenberry@armstrong.edu)

- ❖ Logan Clem, University of Tennessee at Chattanooga (knw631@mocs.utc.edu)
[Serious Fantasy: *Majora's Mask* as Art](#)
- ❖ Robert Terry, Armstrong State University (robert.terry@armstrong.edu)
[Beholding the Procedure](#)
- ❖ Joy Robinson, The University of Alabama in Huntsville (jdr0042@uah.edu)
[The Boundary for Fun: Games for Serious Outcomes](#)
- ❖ Lisa Dusenberry, Armstrong State University (lisa.dusenberry@armstrong.edu)
[Serious Communication: *Quandary*, Complexity, and Decision Making](#)

11-03 CREATING NARRATIVE SPACES IN WHICH BORDERS DISAPPEAR AND EMERGE IN U.S. LATINA/O AND U.S./CARIBBEAN LITERATURES (A)

Ansley 3

Chair: Forrest Blackbourn, Dalton State College (fblackbourn@daltonstate.edu)

- ❖ Patrick Crowley, Binghamton University (crowleypm@appstate.edu)
[Michelle Cliff's Novel *Into the Interior*: Disordering the Dichotomies of Modern/Colonial Aesthetics](#)
- ❖ Joshua Murray, Fayetteville State University (jmurray9@uncfsu.edu)
["Unbounded by Little National and Racial Lines": The Space between Borders in Claude McKay's *Banana Bottom*](#)
- ❖ Alexander Lalama, Claremont Graduate University (alexander.lalama@cgu.edu)
Title TBA
- ❖ Mandy Swygart-Hobaugh, Georgia State University (aswygarthobaugh@gsu.edu)
[Blurring Dominican Spiritual and Racial Borders: Miraluz Angie Cruz's Transnational Heroine in *Let It Rain Coffee*](#)

11-04 PEDAGOGY OF THE LITERATURE CLASSROOM: B

Ansley 4

Chair: Ann Marie Francis, University of North Georgia (AnnMarie.Francis@ung.edu)

Co-Chair: Thomas Cassidy, South Carolina State University (tcassidy@scsu.edu)

- ❖ Bryan Vescio, High Point University (bvescio@highpoint.edu)
[In Defense of Irrelevance: Pedagogical Formalism in the Literature Classroom](#)
- ❖ Reshmi Hebbar, Oglethorpe University (rhebbar@oglethorpe.edu)
[Beyond the Paper: The Urban Podcast Assignment in Multicultural Literature Courses](#)
- ❖ Phillip Mitchell, University of North Georgia (phillipmitchell@gmail.com)
[Dream or Discourse? Reimagining the Literature Classroom in a Poststructural Milieu](#)
- ❖ Shawn Grant, Valencia College (sgrant43@valenciacollege.edu)
Plan for Diversity, Seeking Inclusion in Community College Education

11-05 NARRATIVE STRAINS AND POPULAR CULTURE

College English Association

Ansley 5

Chair: Lynne Simpson, Presbyterian College (lsimpson@presby.edu)

- ❖ KellyAnn Fitzpatrick, Georgia Institute of Technology (kellyann@gatech.edu)
[From High Valyrian to the Children of the Forest: High/Low Medievalism in George R. R. Martin's Westeros](#)
- ❖ Steve Hicks, Lock Haven University (SHicks@lockhaven.edu)
[The Novels of Nick Hornby: Crossing the Border between Pop Culture into Postmodernism](#)
- ❖ Michael Kobre, Queens University of Charlotte (kobrem@queens.edu)
[Toward a Poetics of Superheroes](#)
- ❖ Beth Sara Swanson, Monmouth University (bswanson@monmouth.edu)
[Narrating the Moviegoing Experience: Reframing Film for First-Year Composition](#)

11-06 THE FINAL FRONTIER: OUTER SPACE AND POPULAR CULTURE

Ansley 6

Chair: Andrea Krafft, Georgia Institute of Technology (akrafft3@gatech.edu)

- ❖ Andrew Marzoni, Georgia Institute of Technology (andrew.marzoni@lmc.gatech.edu)
[Moon Safari: French Pop and Science Fiction](#)
- ❖ Jay Telotte, Georgia Institute of Technology (jay.telotte@lmc.gatech.edu)
[Kuttner, Space, and the Cinematic Gaze](#)
- ❖ Stefan Hall, High Point University (shall@highpoint.edu)
[It's Full of Pixels: The Many Outer Spaces of Video Games](#)

11-07 HIGH/LOW REPRESENTATIONS OF CULTURE(S) IN SOUTH AMERICAN LITERATURE AND FILM

Ansley 7

Chair: Juliano Saccomani, University of Georgia (juliano.sacomani@gmail.com)

- ❖ Lunara Goncalves, University of Georgia (lunaradg@uga.edu)
[História do Brasil como forma de compreender a cultura brasileira e seus mitos em Os Fios da Memória de Adriana Lisboa](#)
- ❖ Juliano Saccomani, University of Georgia (juliano.sacomani@gmail.com)
[Gaijin - representação das dinâmicas da imigração no estado de São Paulo e o contexto da segunda ditadura no Brasil](#)
- ❖ Emilio del Valle-Escalante, The University of North Carolina at Chapel Hill (edelvall@email.unc.edu)
[Indigenous and Afro-LatinX Experiences in the films Birdwatchers and La Playa D.C.](#)

11-08 THE CHARACTERISTICS, PRAGMATICS, AND LEARNING OF CHINESE

Ansley 8

Chair: Jing Paul, Agnes Scott College (jpaul@agnesscott.edu)

- ❖ Samantha Emerson, Georgia State University (semerson2@gsu.edu) &
- ❖ Seyda Özçalışkan, Georgia State University (seyda@gsu.edu) &
- ❖ Jing Paul, Agnes Scott College (jpaul@agnesscott.edu)
[Dialect-based Variability in the Expression of Motion in Chinese](#)
- ❖ Shuai Li, Georgia State University (sli12@gsu.edu)
[Contextual Variations of Mitigations in Chinese Requests](#)
- ❖ Man Li, University of Maryland (manli@umd.edu)
[Skill Specificity and the Role of Musical Ability in L2 Mandarin Tonal Word Learning](#)
- ❖ Sha Huang, Kennesaw State University (shuang5@kennesaw.edu)
[Incorporating Authentic Texts as Reading Materials into L2 Chinese Classroom: A Multiliteracy Approach](#)

11-09 AFRO-HISPANIC LITERATURE: A BRIDGE BETWEEN CONTINENTS/ LITERATURA AFRO-HISPÁNICA: UN PUENTE ENTRE CONTINENTES

Augusta A

Chair: Ana Zapata-Calle, University of West Georgia (azapata@westga.edu)

- ❖ Francis Agbemadegbe, Arizona State University (fagbemad@asu.edu)
[Lo afrocubano en Réquiem por Yarini de Carlos Felipe: un espacio de entre-medio y de transculturación](#)
- ❖ Xiomara Núñez-Rodríguez, Arizona State University (xnunezro@asu.edu)
[Colonialidad y poscolonialidad entre Guinea Ecuatorial y las Islas Canarias: literatura e identidad desde el comercio esclavista hasta la España del siglo XX](#)
- ❖ Ana Zapata-Calle, University of West Georgia (azapata@westga.edu)
[El ser apátrida en la novela *Herederás la tierra* de Edjanga Jones Ndjoli](#)

11-10 BORDERS AND BOUNDARIES OF LAUGHTER AND ANXIETY IN U.S. TV AND FILM

Augusta B

Chair: Marvin E. Hobson, Indian River State College (mhobson4jc@gmail.com)

- ❖ Marvin E. Hobson, Indian River State College (mhobson4jc@gmail.com)
[“Whether You’re High or Low”: Liminality, Performativity, and Tyler Perry’s Tip on the Tightrope in *Boo! A Madea Halloween*](#)
- ❖ Candace Grissom, Motlow State Community College (cgrissom@mscc.edu)
[Fifty Years Following the Man in Black: Screening Stephen King’s *Dark Tower*](#)
- ❖ Bailey Moorhead, University of Mississippi (bmoorhea@go.olemiss.edu)
[Human and Cosmic Pessimisms: Towards a Definition of “New Weird” Noir in Season One of *True Detective*](#)
- ❖ Michael Fournier, Georgia Gwinnett College (mfournie@ggc.edu)
[Chaplin’s Fourth Wall](#)

11-12 CROSSING BORDERS AND BOUNDARIES IN OUR NATION’S PRISONS

Augusta D

Roundtable

Chair: Belinda Wheeler, Claflin University (bwheeler@claflin.edu)

- ❖ Owen Cantrell, Georgia State University (owencantrell@gmail.com)
The Writing Center as Prison, The Prison as Writing Center: Discipline and Punishment
- ❖ Andy Rogers, Georgia State University (arogers41@gsu.edu)
Going from Volunteerism to For-Credit: How We have (so far) Built a For-Credit Program at Perimeter College at Georgia State University
- ❖ Belinda Wheeler, Claflin University (bwheeler@claflin.edu)
[Letters to a Prisoner? A Work in Progress](#)

11-14 “ANDANDO ENTREMEDIO”: IDENTIDADES EN EL CENTRO Y LA PERIFERIA DE LA NUEVA NARRATIVA LATINOAMERICANA

Augusta F

Chair: Ramón Muñiz Sarmiento, Florida International University (rmuni014@fiu.edu)

- ❖ Beatriz Muller-Marqués, Florida International University (bmull011@fiu.edu)
[Presencia ausente de las mujeres del Boom](#)
- ❖ Claudia Battistel, Florida International University (cbatt011@fiu.edu)
[El inmigrante en la geografía imaginaria de *La frontera de cristal* de Carlos Fuentes](#)
- ❖ Gabriela Escobar Rodríguez, Florida International University (gesco016@fiu.edu)
[Los pasos perdidos de Alejo Carpentier: Knstlerroman del artista latinoamericano moderno](#)
- ❖ Génesis Portillo, Florida International University (gport028@fiu.edu)
[Androginia y \(de\)formación de las identidades masculinas en algunos cuentos de Andrés Caicedo y “Los cachorros” de Mario Vargas Llosa](#)
- ❖ Alberto Sosa Cabanas, Florida International University (asosa050@fiu.edu)
[Otredad y ruina en los realismos hispanoamericanos: Alejo Carpentier, Gabriel García Márquez y Pedro Juan Gutiérrez](#)

11-15 ADAPTATION IN LITERATURE

Association of Adaptation Studies F

Augusta G

Chair: Lissette Lopez Szwydky, University of Arkansas (lissette@uark.edu)

Co-Chair: Kate Newell, Savannah College of Art and Design (knewell@scad.edu)

- ❖ Sarah Davis, Appalachian State University (daviss1@appstate.edu)
[Sarah Orne Jewett's Adaptation of the Past: Salvaging Green Memories if Not the Trees Themselves in her *The Country of the Pointed Firs*](#)
- ❖ Shiloh Peters, University of Arkansas (sap007@uark.edu)
[The Dominatrix in the Attic: *Jane Eyre Laid Bare* and Gendered Forms of Desire](#)
- ❖ Kate Newell, Savannah College of Art and Design (knewell@scad.edu)
[Adapting Borders: Ekphrasis and Illustration](#)
- ❖ Christina Parker-Flynn, Florida State University (christina.parker-flynn@fsu.edu)
[In Good Taste: Aesthetics, Adaptation, and Human Consumption in Hitchcock's *Rope*](#)

11-16 HIGH ART/LOW ART: BOUNDARIES OF GENRE, CHARACTER, AND VIEWER IN POPULAR AND INDEPENDENT FILM

Film Studies

Augusta H

Chair: Richard Hajarizadeh, Binghamton University (rhajari1@binghamton.edu)

- ❖ James Everett, Mississippi College (everett@mc.edu)
[Robert Bresson Meets Tommy Lee Jones: Crossing Borders in *The Three Lives of Melquiades Estrada*](#)
- ❖ Daniel Dufournaud, York University (dan.dufournaud@gmail.com)
["This upward-mobility fixation of yours, it's counterproductive": Genres of Neoliberalism and Failed Entrepreneurial Subjectivity in *The Savages*](#)
- ❖ Thomas Tooley, Florida State University (tct14c@my.fsu.edu)
[Film Theory from a Ditch on the Side of the New Jersey Turnpike: The High/Low Border Crossing in Charlie Kaufman's *Being John Malkovich*](#)

11-17 RECLAIMING THE POPULAR IN THE WORK OF KURT VONNEGUT

Kurt Vonnegut Society

Piedmont 1

Chair: Josh Privett, Georgia State University (jprivett1@gsu.edu)

- ❖ Jonathan Sircy, Charleston Southern University (jsircy@csuniv.edu)
[Ugly Art and Mass Appeal in Kurt Vonnegut's *Mother Night*](#)
- ❖ R. Mac Jones, University of South Carolina, Extended University (jonesrm2@mailbox.sc.edu)
[How to Write Polite Fiction: The Reader in Kurt Vonnegut's Writing Advice](#)
- ❖ Kayla Forrest, The University of North Carolina at Greensboro (kmforres@uncg.edu)
[The Highest Art: Kurt Vonnegut's Valuation of Literature](#)

11-18 THE REPRESENTATION OF SPACE IN NINETEENTH-CENTURY LITERATURE

Piedmont 2

Chair: Jessica Shade Venegas, Wake Forest University (shadejl@wfu.edu)

- ❖ David Wheeler, Armstrong State University (david.wheeler@armstrong.edu)
["An opportunity of seeing you alone": Private Space in Austen's *Mansfield Park*](#)
- ❖ Kerstin Rudolph, Catawba College (krudolph16@catawba.edu)
[Testing the In-Between Spaces: Animal/Human Bonds and Boundaries in Grace Greenwood's *History of My Pets* \(1851\)](#)
- ❖ Sara Elizabeth P. Wilcox, Winthrop University (wilcox3@winthrop.edu)
[I'd prefer queer, too: The Violent Emergence of the Closet in Herman Melville's *Bartleby, the Scrivener: A Tale of Wall Street*](#)
- ❖ Jessica Shade Venegas, Wake Forest University (shadejl@wfu.edu)
[Marriage and the City in Clorinda Matto de Turner's *Herencia*](#)

11-19 TOWARDS A MORE RADICAL READING: SEEING TWENTIETH-CENTURY U.S. TEXTS IN NEW WAYS

Piedmont 3

Chair: Drew Wright, Georgia State University (dwright26@gsu.edu)

- ❖ Carlye Schock, Georgia State University (cschock2@student.gsu.edu)
["To be untangled from these mother's bones": Pregnant Bodies in 20th-Century American Discourse](#)
- ❖ Erik Kline, The University of Alabama (erkline@crimson.ua.edu)
[Seeing God, Reading a Trip: Blakean Psychedelia and New Age Awakening in Ram Dass's *Be Here Now*](#)
- ❖ Drew Wright, Georgia State University (dwright26@gsu.edu)
["Can you read my hieroglyphics?": The Stammering Poetics of Anne Sexton's *The Awful Rowing Toward God*](#)
- ❖ Karey Perkins, University of South Carolina Beaufort (kareyperkins@gmail.com)
[ArithmeCrit: Reading by the Numbers](#)

11-20 TRANSNATIONAL IMPACTS ON IDENTITY IN LATIN AMERICAN LITERATURE AND CULTURE

Piedmont 4

Chair: Cristóbal Cardemil-Krause, West Chester University (ckrause@wcupa.edu)

- ❖ Cynthia Martínez, Indiana University (cm77@indiana.edu)
[Reimagining "Other" Latins: Technicity and Spectrality as Alternatives to Othered Latinidades](#)
- ❖ Cristóbal Cardemil-Krause, West Chester University (ckrause@wcupa.edu)
[Mascarita Is an Illusion: Intellectual Traps in Mario Vargas Llosa's *El hablador*](#)
- ❖ Patricia Maria Feito, Barry University (pfeito@barry.edu)
["When he speaks of Cuba": Nation Building and Domestic Desire in Lucy Holcombe Pickens's *The Free Flag of Cuba*](#)

11-21 BEYOND THE BLOCKBUSTERS: THEMES AND TRENDS IN CONTEMPORARY YOUNG ADULT LITERATURE

Piedmont 5

Chair: Rachel Dean-Ruzicka, Georgia Institute of Technology (rachel.dean-ruzicka@lmc.gatech.edu)

- ❖ Rachel Dean-Ruzicka, Georgia Institute of Technology (rachel.dean-ruzicka@lmc.gatech.edu)
["Say Something Once, Why Say it Again?" The Proliferation of Psychics and Psychos in Young Adult Literature](#)
- ❖ Rebekah Fitzsimmons, Georgia Institute of Technology (rebekah.fitzsimmons@lmc.gatech.edu)
- ❖ Casey Wilson, Georgia Institute of Technology (caseyalane@gatech.edu)
[Overcoming Dystopia: The Utopian Pedagogy of YA Dystopian Trilogies](#)
- ❖ Ya'ara Notea, Beit Berl College (yaara.notea@gmail.com)
[Reimagining Formation: The Female Bildungsroman's Comeback in the 21st Century](#)
- ❖ Jeremy Johnston, University of Western Ontario (jjohn387@uwo.ca)
[Purging the Silence: Young Adult Literature and the Discourse of Mental Health](#)

11-22 PERFORMING GENDER: CULTURAL IDEALS, EXPECTATIONS, AND REPRESENTATIONS OF GENDER IN AMERICAN AND BRITISH CULTURE C

Piedmont 6

Chair: Loretta Clayton, Middle Georgia State University (loretta.clayton@gmail.com)

- ❖ Ashley Burge, The University of Alabama (anburge@crimson.ua.edu)
[Disembodied Intimacies and Shadows of True Womanhood: Reclaiming Agency in Harriet Jacobs's *Incidents in the Life of A Slave Girl*](#)
- ❖ Danielle Gilman, University of Georgia (danielle.gilman@uga.edu)
["The World's Worst Failure": Rebecca West and the *New Republic*](#)
- ❖ Renée M. Bailey, University of Southern Mississippi (Renee.bailey@usm.edu)
[Silence, Indeed: Injustice's Tool in *Bad Feminist*](#)
- ❖ Desire Ameigh, Florida State University (dla13c@my.fsu.edu)
[From Contemplation to Colonization: Female Body Spatiality in Miranda July's *The First Bad Man*](#)

11-24 LAUGHTER AND POWER IN LITERATURE

Piedmont 8

Chair: Kelly Malone, University of the South (kamalone@sewanee.edu)

Co-Chair: Lauryl Tucker, University of the South (vltucker@sewanee.edu)

- ❖ Lucia Gemmani, Indiana University (lgemmani@indiana.edu)
[War on and behind the scene: The Spanish Captain in Early Modern Italian Theater](#)
- ❖ Sonali Ravi, Princeton University (sonalir@princeton.edu)
[Humoring the Orientalist Gaze: Mimicry and its mottled double in Leïla Sebbar's *Shérazade: 17 ans, brune, frisée, les yeux verts*](#)
- ❖ Ren Denton, East Georgia State College (gdenton@ega.edu)
[The Power Dynamics of Laughter: An Intertextual Study of Mark Twain's Minstrel Mask and Ralph Ellison's Black Laughter](#)

(12) SUNDAY 10:15AM-11:45AM

12-01 THE EYE OF THE STORY: SURVEILLANCE CULTURE IN AMERICAN FICTION

Ansley 1

Chair: Stephen Armstrong, Dixie State University (armstrong@dixie.edu)

Secretary: Robert Powell, Alabama A&M University (robert.powell@aamu.edu)

- ❖ Robert Powell, Alabama A&M University (robert.powell@aamu.edu)
[No Fences Needed \(Or Wanted\) in the Suburbs: Voyeurism and Exhibitionism in John Cheever's Short Fiction](#)
- ❖ Aina Golden Oreoluwa, Bowie State University (berachargold94@yahoo.com)
[The "Followers": Ralph Ellison's *Invisible Man* and Social Media](#)
- ❖ Stephen B. Armstrong, Dixie State University (armstrong@dixie.edu)
[Don't Look Back: Surveillance and Control in *Seconds*](#)
- ❖ William Nesbitt, Beacon College (wcnesbitt@yahoo.com)
[To See or Not to See: Role Relationship Surveillance in Robert Olen Butler's *Tabloid Dreams*](#)

12-02 BORDERS AND BOUNDARIES OF PRIVATE AND PUBLIC EXPERIENCE: INTERDISCIPLINARY APPROACHES TO BLACK LIFE, ART, AND CULTURE

Ansley 2

Chair: Yolanda Franklin, Florida A&M University (yolandaj.franklin@gmail.com)

- ❖ Joni Williams, Atlanta Technical College at Kennesaw State University (jljw3of3@gmail.com)
[Salons and Speakeasies: Art, Culture, and the Harlem Renaissance](#)
- ❖ Cocoa Williams, Florida State University (cmw13j@my.fsu.edu)
[Museum-Making in Colson Whitehead's *John Henry Days* and *Underground Railroad*](#)
- ❖ Yolanda Franklin, Florida A&M University (yolandaj.franklin@gmail.com)
[Sampling, Remixing, and the Political Commentary of Call & Response: A Close Reading of Jay-Z's "The Story of O.J." and Amiri Baraka's "Othello Jr...in Three Lowcoup"](#)

12-03 SPANISH II-A (PENINSULAR: 1700 TO PRESENT)

Spanish II (Peninsular: 1700 to Present)

Ansley 3

Chair: Renée M. Silverman, Florida International University (silvermr@fiu.edu)

Secretary: Javier Sánchez, Stockton University (javier.sanchez@stockton.edu)

- ❖ Soren Triff, Bristol Community College/University of Connecticut (eduardo.triff@uconn.edu)
[Manifestaciones del discurso revolucionario en el ensayo español antes de la Guerra Civil: de *Revista de Occidente* a *Leviatán*](#)
- ❖ Lisa Nalbone, University of Central Florida (Lisa.Nalbone@ucf.edu)
[Concha Lagos's *Ágora*: Literary and Cultural Landscape of Editor/Contributor Correspondence](#)
- ❖ Adrienne Banko, University of South Carolina Aiken (adrienneb@usca.edu)
[La dramaturgia femenina: *Resguardo personal* de Paloma Pedrero \(1957-\)](#)

12-04 APPROPRIATING SHAKESPEARE: THEORY AND PRACTICE

Ansley 4

Chair: Spencer Daniels, University of South Florida (smdaniels@mail.usf.edu)

- ❖ Joanne Gates, Jacksonville State University (jgates@jsu.edu)
[ALT Wars of the Roses: A Guide to Women in Shakespeare's First Tetralogy for Fans of Philippa Gregory's *White Queen* Series](#)
- ❖ Oliver Hennessey, Xavier University of Louisiana (ohenness@xula.edu)
[From Page to Stage to Street: Carnival Appropriations of Shakespeare in Nineteenth-Century New Orleans](#)
- ❖ W. Reginald Rampone, South Carolina State University (regrampone@yahoo.com)
[Were the World Mine: A Queer Adaptation of *A Midsummer Night's Dream*](#)

12-05 BODY GADGETS: MEDIA GIMMICKS AND SENSUAL EXCURSIONS

Ansley 5

Chair: Yelizaveta Goldfarb, University of North Georgia (ygoldfarb@ung.edu)

Co-Chair: Alex Lukens, Ball State University (aplukens@bsu.edu)

- ❖ Alex Lukens, Ball State University (aplukens@bsu.edu)
[That Way to the Egress: Gimmicks, Bodies, Scavenger Hunts, and Texts with Instructions](#)
- ❖ Molly Marotta, Florida State University (mem16h@my.fsu.edu)
[Kind Pessimism: Comedy, the Internet, and the Anti-Hoax](#)
- ❖ Benjamin Austin, City of Atlanta Department of Aviation Art Program (benjaminsquieraustin@gmail.com)
[Concrete Comedy and *Nathan for You* at the Edges of Contemporary Art](#)
- ❖ Yelizaveta Goldfarb, University of North Georgia (ygoldfarb@ung.edu)
[Cinema-Buildings: Modern Architecture and Haunted Houses](#)

12-06 ERODING BOUNDARIES: VISUAL AND VERBAL INTERPLAY IN POPULAR LITERATURE AND CULTURE

Ansley 6

Chair: Darlena Ciraulo, University of Central Missouri (ciraulo@ucmo.edu)

Co-Chair: Christine L. Albright, University of Georgia (calbrigh@uga.edu)

- ❖ Christine L. Albright, University of Georgia (calbrigh@uga.edu)
[Ovid's Expansion of Epic Ekphrasis: Crossing Artistic Borders in the Story of Phaethon](#)
- ❖ Danielle Byington, East Tennessee State University (zdnb4@goldmail.etsu.edu)
[Sweets to the Sweet: The Pop Culture of Shakespeare and Chocolate](#)
- ❖ Darlena Ciraulo, University of Central Missouri (ciraulo@ucmo.edu)
[Shakespeare and the Myth of Sable Night: Poetry and Practical Handbooks](#)
- ❖ Jane E. Gatewood, University of Rochester (jane.gatewood@rochester.edu)
[Unseen Views: Photographic Motion Studies and the Art of Fiction](#)

12-07 MODERN DRAMA

Ansley 7

Chair: Aaron Botwick, Graduate Center, CUNY (abotwick@gradcenter.cuny.edu)

- ❖ C. Scott Nesbitt, Embry-Riddle Aeronautical University (cnesbitt@erau.edu)
Three Modern Playwrights: Breaking Walls, Opening Doors

12-08 THE HORROR OF IT ALL: THE MODERN ROLE OF HORROR

Ansley 8

Chair: Stanley Weiss, Chattanooga State Community College (stanley.weiss@chattanoogaastate.edu)

- ❖ Stanley Weiss, Chattanooga State Community College (stanley.weiss@chattanoogaastate.edu)
["It is Farce!": Isolationism as Political Control in Charles Brockden Brown's *Wieland* and M. Night Shyamalan's *The Village*](#)
- ❖ Kate Koballa, Durham Technical Community College (koballak@gmail.com)
["Weird At Last": The Horror of *Welcome to Night Vale*](#)
- ❖ Eric Niemi, Chattanooga State Community College (eric.niemi@chattanoogaastate.edu)
[Learning through Fear, Death, and Dying within Interactive Digital Narratives](#)

12-09 URBAN SOUTHS

Emerging Scholars Organization of the Society for the Study of Southern Literature

Augusta A

Chair: Jennie Lightweis-Goff, University of Mississippi (jlg@olemiss.edu)

Co-Chair: Jill Fennell, University of Tennessee (jfennel3@vols.utk.edu)

- ❖ Debbie Lelekis, Florida Institute of Technology (dlelekis@fit.edu)
[From Southern Frontier to Urban South: Tampa, Florida and Dennis Lehane's *Live by Night*](#)
- ❖ Jordan Dominy, Savannah State University (dominyj@savannahstate.edu)
[Savannah and the Insular Urban in *Midnight in the Garden of Good and Evil*](#)
- ❖ Corey Reed, University of Memphis (mhcreed14@gmail.com)
[The "Dirty South" Mystery: Atlanta's Socioeconomic Paradox and How Atlanta Remains the Black Mecca of the South](#)
- ❖ Jennie Lightweis-Goff, University of Mississippi (jlg@olemiss.edu)
[The Sixth Borough and the Eighteenth Ward](#)

12-10 THE ART OF CULTURE IN NINETEENTH- AND TWENTIETH-CENTURY U.S. LITERATURE

Augusta B

Chair: Drew Wright, Georgia State University (dwright26@gsu.edu)

- ❖ Tom Link, University of Memphis (tomsaxlink@gmail.com)
[Words For Notes: The Formal Elements of Jazz in Kerouac's *On The Road*](#)
- ❖ Aaron Colton, University of Virginia (agc3bs@virginia.edu)
[The Dissolution of Identity in *Winesburg, Ohio*](#)
- ❖ Brad Rittenhouse, Georgia Institute of Technology (bcrittenhouse@gatech.edu)
[Of Whales and the Web: Data Systems in Nineteenth-Century American Literature](#)
- ❖ Heather Richie, University of Kwazulu Natal (heather@heatherrichie.com)
[Pie for Papa: Recipes from the Kitchen of Grace Hall-Hemingway](#)

12-11 LOOKING INTO PEACE: BUILDING VISUAL LITERACY INTO PEACE STUDIES CURRICULA

Augusta C

Roundtable

Chair: Iraj Omidvar, Kennesaw State University (iomidvar@kennesaw.edu)

[Looking into Peace: Building Visual Literacy into Peace Studies Curricula](#)

- ❖ Anne Richards, Kennesaw State University (aricha31@kennesaw.edu)
- ❖ Laurence Stacey, Kennesaw State University (lstacey1@kennesaw.edu)
- ❖ Iraj Omidvar, Kennesaw State University (iomidvar@kennesaw.edu)

12-12 TRANSLATIONS AS LITERATURE

Augusta D

Chair: Katherine Abernathy, University of Mobile (kabernathy@umobile.edu)

- ❖ Robert Schaefer, University of West Georgia (rschaerfe@westga.edu)
[Always the Revolution Mario Vargas Llosa's *The War of the End of the World*](#)
- ❖ Anastasia Rhodes, University of Mobile (anna.rhodes2709@gmail.com)
[Endo, Shusako's *The Samurai: East and West Converge*](#)
- ❖ Katherine Abernathy, University of Mobile (kabernathy@umobile.edu)
[Undset's Kristin Lavransdatter Trilogy: A Realistic Novel of Medieval Life](#)
- ❖ Douglas Mitchell, University of Mobile (dmitchell@umobile.edu)
[The Interplay of Presence and Absence in the Poetry of San Juan de la Cruz](#)

12-13 MULTICULTURALISM, IDENTITARIAN POLITICS, AND TEACHING ALTERITY

Augusta E

Roundtable

Chair: Dorothy Figueira, University of Georgia (figueira@uga.edu)

Co-Chair: Corina-Mihaela Beleaua, University of Georgia (cbeleaua@uga.edu)

Secretary: Hannah Fenster, University of Georgia (hannah.fenster25@uga.edu)

- ❖ Hannah Fenster, University of Georgia (hannah.fenster25@uga.edu)
[Theories of Multiculturalism and the Ethical Encounter](#)
- ❖ Sabnam Ghosh, University of Georgia (sabnam.ghosh@uga.edu)
[Multiculturalism in Practice](#)
- ❖ Satish Kumar, University of Georgia (anahata.sk@uga.edu)
[The Problematic Identity of the Intersectional](#)
- ❖ Drew Thomas Craver, University of Georgia (craver@uga.edu)
[Comparative Literature and the Multicultural Opportunity](#)
- ❖ Vlad Bogdan Jecan, University of Georgia (jecan@uga.edu)
[Exploring Culture or the Political Exploitation of Identity: Lessons from the Literature of Virgil G. Gheorghiu, Herta Muller, and August Wilson](#)
- ❖ Corina-Mihaela Beleaua, University of Georgia (cbeleaua@uga.edu)
Teaching Alterity Through Literature
- ❖ Irina Kruchinina, University of Georgia (krucha@uga.edu)
On Diagrammaticality of Poetic Objects Geometrical Abstraction as Literary Method
- ❖ Michael Floyd, University of Georgia (floyd@m@uga.edu)
Doing Justice

12-14 BLURRED BOUNDARIES AND NOSTALGIA FOR THE NATION IN LATIN AMERICA

Augusta F

Chair: Cara Kinnally, University of Purdue (ckinnall@purdue.edu)

- ❖ José Espericueta, University of Dallas (jespericueta@udallas.edu)
[Love, Compassion, and Resistance: José Emilio Pacheco's Emancipatory Solidarity in *Las batallas en el desierto*](#)
- ❖ Michael Mosier, Cornell College (mmosier@cornellcollege.edu)
[Border Crossing as Journey through the Land of the Dead in Yuri Herrera's *Señales que precederán al fin del mundo*](#)
- ❖ Brantley Nicholson, Georgia College (Brantley.nicholson@gcsu.edu)
[Santiago as Icon of the \(New\) South](#)
- ❖ Cara Kinnally, Purdue University (ckinnall@purdue.edu)
[Cruelty, Violence, and the Modern Nation in *Sin nombre* and *The Revenant*](#)

12-15 FRESH APPROACHES TO PRACTICAL AND THEORETICAL ADAPTATION

Association of Adaptation Studies G

Augusta G

Chair: Dennis R. Cutchins, Brigham Young University (dennis_cutchins@byu.edu)

Co-Chair: Matthew J. Kaufhold, Drexel University (kaufhold@drexel.edu)

- ❖ Bernadette V. Russo, Texas Tech University (bernadette.v.russo@ttu.edu)
[A Cultural Resurgence Through Adaptation: *Wakening*](#)
- ❖ Matthew J. Kaufhold, Drexel University (kaufhold@drexel.edu)
[In the Headset: Crossing the VR Boundary in *Ready Player One*](#)
- ❖ Dennis R. Cutchins, Brigham Young University (dennis_cutchins@byu.edu)
[Thirteen Ways of Looking at Adaptation](#)

12-16 ISSUES OF MEMORY AND RECOVERY IN HAITIAN LITERATURE

Augusta H

Chair: Francine L. Allen, Morehouse College (Francine.allen@morehouse.edu)

- ❖ Kajsia K. Henry, Florida A&M University (food4themind@yahoo.com)
[Edwidge Danticat's Melancholic Narrative of Loss](#)
- ❖ Olivia Choplin, Elon University (ochoplin@elon.edu)
[Enigmatic and Impossible Returns in Haitian-Québécois Literature](#)
- ❖ Francine L. Allen, Morehouse College (Francine.allen@morehouse.edu)
[Haiti as a Woman: Violence, Woundedness, and Healing in *Breath, Eyes, Memory*](#)

12-17 CULTURES HIGH AND LOW IN TWENTIETH-CENTURY US LITERATURE

Piedmont 1

Chair: Ian Afflerbach, University of North Georgia (ian.afflerbach@lmc.gatech.edu)

- ❖ Ian Afflerbach, University of North Georgia (ian.afflerbach@lmc.gatech.edu)
[High Modernism and Low Blows: Tess Slesinger's Party Politics](#)
- ❖ Jon Falsarella Dawson, University of Georgia (jonfdawson@gmail.com)
[From Life to Literature: The Historical Context of Thomas Wolfe's *The Party at Jack's*](#)
- ❖ Jordan Carson, Baylor University (Jordan_Carson@baylor.edu)
[Pop Culture & Spirituality in the Works of Don DeLillo](#)

12-18 SPACE AND PLACE IN FRENCH AND FRANCOPHONE WOMEN'S WRITING

Women in French

Piedmont 2

Chair: E. Nicole Meyer, Augusta University (nimeyer@augusta.edu)

- ❖ Susan Crampton-Frenchik, Washington and Jefferson College (scramptonfrenchik@washjeff.edu)
[No Woman is an Island: Multiple Female Alterities in Shenaz Patel's *Sensitive*](#)
- ❖ E. Nicole Meyer, Augusta University (nimeyer@augusta.edu)
[Epistolary and Other Gendered Spaces in Nathalie Sarraute's *Lettres d'Amérique* and Marguerite Duras's *La Douleur*](#)
- ❖ Leah Holz, University of Colorado Boulder (Leah.Holz@colorado.edu)
[Jeux d'elles: A Place for Expressing Female Subjectivity in Nathalie Sarraute's *Enfance* and Annie Ernaux's *Mémoire de fille*](#)

12-19 Asian Literature, Rhetoric, and Arts: Gender, Genre, and Other Aspects of High Art/Low Art

Piedmont 3

Roundtable

Chair: Xiaobo Belle Wang, Oxford College of Emory University (xiaobo.wang2@emory.edu)

Co-Chair: Shannon I-Hsien Lee, Georgia State University (ilee11@gsu.edu)

Secretary: Jay Shelat, University of North Carolina at Greensboro (jayshelat66@gmail.com)

- ❖ Masaki Mori, University of Georgia (mamo@uga.edu)
Crisscrossing the Boundaries: Murakami Haruki
- ❖ Sarah Afzal, Florida State University (safzal@fsu.edu)
Satire, Self-help, and the Postcolonial Subject: The Impossibility of Helping the Self in Mohsin Hamid's *How to Get Filthy Rich in Rising Asia*
- ❖ Karen Carter, Arizona State University (klcarte2@asu.edu)
Blending High and Low Art in Narrative Construction of a Photo Essay: When Oriental Women became Middle Class Americans at the Forbidden City Nightclub in San Francisco
- ❖ Jasmine Taourti, University of North Carolina at Charlotte (jasminempgriffith@gmail.com)
Aegyo in Korea: Cuteness as a Means of Female Empowerment
- ❖ Kendall Spillman, Charleston Southern University (kspillman@csuniv.edu)
Sailor Moon: Female Sexuality for Global Consumption, or Empowerment?
- ❖ Xiaobo Belle Wang, Oxford College of Emory University (Xiaobo.wang2@emory.edu)
Shannon I-Hsien Lee, Georgia State University (ilee11@gsu.edu)
High and Low Art in *Snow Flower & the Secret Fan*, Transnational Feminism Now & Then
- ❖ Jay Shelat, University of North Carolina at Greensboro (jayshelat66@gmail.com)
Chalka Chalka': A Feminist Reading of Bollywood Wedding Songs

12-20 POLITICS AND/OF GENRE IN THE TWENTY-FIRST CENTURY

Piedmont 4

Chair: Elizabeth Weston, University of Memphis Lambuth Campus (eaweston@gmail.com)

- ❖ Gregory Emilio, Georgia State University (gemilio1@gsu.edu)
[No Sympathy for Hollywood: Representation and Screen Memories in Viet Than Nguyen's *The Sympathizer*](#)
- ❖ Joshua Martin, Georgia State University (jmartin118@gsu.edu)
["An Uncomfortable Perspective": Viet Thanh Nguyen's *The Sympathizer* as a Case for Hybridity](#)
- ❖ William Fargason, Florida State University (willfargason@gmail.com)
[Mourning Forward: The Narrative Act of Elegy in Richard Siken's *Crush*](#)
- ❖ Matthew Gassan, University of South Carolina (matt.gassan@gmail.com)
[*Moonglow*, Alternate History, and 21st Century Jewish Utopianism](#)
- ❖ Elizabeth Weston, University of Memphis Lambuth Campus (eaweston@gmail.com)
[Art, Politics, and History in Julian Barnes's *The Noise of Time*](#)

12-21 Executive Council Business Meeting

Emerging Scholars Organization (ESO), an affiliate of the Society for the Study of Southern Literature

Piedmont 5

Chair: Kelly Vines, Louisiana State University (kvines3@lsu.edu)

- ❖ Jennie Lightweis-Goff, University of Mississippi (jlightweisgoff@gmail.com)
- ❖ Jill Fennell, University of Tennessee (jfennel3@vols.utk.edu)
- ❖ William C. Palmer, University of Mississippi (wpalmer@go.olemiss.edu)
- ❖ Heather Fox, University of South Florida (heatherfox@mail.usf.edu)

12-22 QUEER THEORY AND GENRE FICTION

Augusta E

Chair: Donna Gessell, University of North Georgia (Donna.Gessell@ung.edu)

- ❖ Austin Riede, University of North Georgia (Austin.Riede@ung.edu)
[Domestic Horror and the Queer Death Drive](#)
- ❖ Kathryn Hinds, University of North Georgia (Kathryn.Hinds@ung.edu)
[When Female Is Queer: Gender Performance and the Dwarfs of Terry Pratchett's Discworld Novels](#)
- ❖ Donna Gessell, University of North Georgia (Donna.Gessell@ung.edu)
[Charades: Detecting the Queering of Roles in Laurie R. King's Mary Russell Series](#)